

# ANTIQUES

*A MONTHLY MAGAZINE*



MAY, 1927

50 CENTS



SIX-LEGGED HIGHBOY, BURL WALNUT, OLD DROP HANDLES

## ISRAEL SACK

SPECIALIZING IN AMERICAN  
ANTIQUES FOR MORE THAN TWENTY YEARS

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85 Charles Street

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BOSTON, MASSACHUSETTS







ANTIQUES  
&  
REPRODUCTIONS

MODERN FURNITURE  
&  
FLOOR COVERINGS

**W. & J. Sloane**

*Has Assembled and Equipped  
Groups of*

**MASTER CRAFTSMEN**

*To Perpetuate the Best  
Ancient Traditions  
in*

**FURNITURE~DRAPERIES  
FLOOR COVERINGS**

*And the Incidentals, which  
are Essential in*

**FURNISHING**

NEW YORK  
SAN FRANCISCO  
WASHINGTON



# Antiques Their Age Beauty, and Inspiration

**A**DD to a beautiful piece of furniture, *Age, Romance, History*, and a dash of *Imagination*, and you have AN ANTIQUE. The buyer of old furniture, however, must be certain of its Age and Beauty.

Our antiques are secured more in the manner followed by the individual collector than by the mercantile firm—with obvious benefits to our customers. The excellent models of antique furniture, the early mantels and paneling, as well as the very rare Oriental carpets and tapestries which are constantly coming to our show-rooms may be purchased with the certainty that each item has been secured under the most expert advice obtainable in England or America.

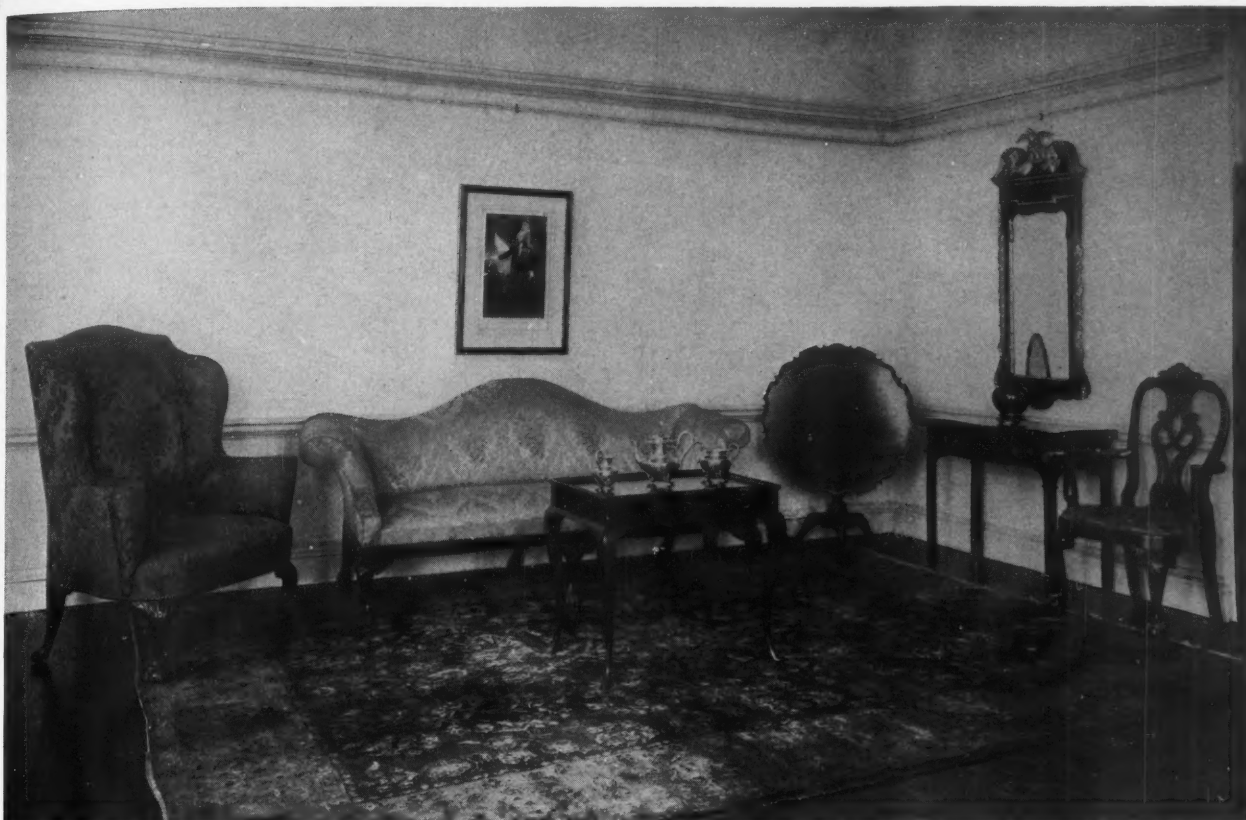
Even if the purchaser is not a connoisseur, he may rely on our experts to guide him in selecting objects of a style which will harmonize correctly in period with his own decorative scheme.

**W. & J. Sloane**  
New York · San Francisco  
Washington



SERPENTINE-FRONTED COMMODORE OF 1770  
MIRROR WITH ENGRAVED GLASS INSETS  
CHINESE JAR

Our gallery of antiques has also furnished us with inspiration for a variety of styles and designs in other departments. From the original models which are here on sale, old designs and pieces are reproduced and new ones are created by THE COMPANY OF MASTER CRAFTSMEN.



REPRODUCTIONS OF THE FINE FLOWERING OF THE CHIPPENDALE STYLE IN PHILADELPHIA

## The Company of Master Craftsmen

**T**HE increasing demand for fine antiques is rapidly depleting what was originally a very small supply. Fortunately, or unfortunately, modern machinery cannot make *real* antiques. Yet, without consideration of expense, we find that the majority of our customers prefer a fine reproduction of a beautiful piece to a poor or excessively restored original.

But to make a reproduction with the charm of the antique is no easy task; no average organization and no ordinary factory could accomplish it. THE COMPANY OF MASTER CRAFTSMEN was organized to meet this situation.

*First:* To this Company was brought a group of well-trained woodworkers, able designers, adept cabinetmakers, and skillful finishers, who were given a share in the enterprise to insure their personal interest. These men take great pride

in their work and have a true reverence for the fine design and workmanship of the old pieces.

*Secondly:* A spacious, well-lighted factory was built in Flushing, Long Island, and was equipped with the most modern devices to assist in a comparatively rapid production of a highly perfected product.

*Thirdly:* All reproductions are taken from *original* pieces, which are transported to the factory whenever possible, and are made available for reference as the work progresses. In addition to these great advantages, the workmen have also the advisory aid of the best-known students and critics of antique furniture — European and American.

THE COMPANY OF MASTER CRAFTSMEN has, therefore, every facility for the manufacture of high-grade reproductions so moderately priced as to bring them within the reach of every lover of fine furniture.

**W. & J. Sloane**  
New York · San Francisco  
Washington





A DINING ROOM WHICH REVIVES BOTH THE SPIRIT AND THE LETTER OF DUNCAN PHYFE; THE WALL PAPER FROM A PRINT OF OLD MANHATTAN. THE RUG IS ONE OF THOSE EXCLUSIVE ORIENTALS FOR WHICH W. & J. SLOANE IS FAMOUS

## The Company of Master Craftsmen and the American Tradition

**T**HE reproduction of an historical piece of furniture takes on much of the interest of the original. THE MASTER CRAFTSMEN'S reproduction of a tall mahogany secretary-desk used by George Washington at the Craigie Mansion in Cambridge would have been prized in any early American home.

The reproduction of a Queen Anne walnut settee, made for Governor James Logan, of Pennsylvania, by a Philadelphia cabinetmaker, exemplifies the early beauty of the pre-Revolutionary period which Savery, Randolph, Gostelow, and others of the Colonial Philadelphia cabinet or chairmakers helped make famous.

A tall mahogany Philadelphia clock has been reproduced with a painted face, over the dial of which appears a picture of Federal Hall where Washington was inaugurated — or, if one prefers, a picture of Connecticut Hall at Yale,

Massachusetts Hall at Harvard, or old Nassau Hall at Princeton, done from contemporary prints of these ancient buildings.

Chairs, tables, and sofas reproduced from those made in the workshop of Duncan Phyfe, the famous New York cabinetmaker, retain all the grace and the beauty of color that Phyfe gave to his own work.

All of these pieces and many others may be had in small and large quantities for homes, offices, and public buildings, where they cannot fail to create an atmosphere of dignity, beauty, and character.

In addition to reproducing antiques, THE COMPANY OF MASTER CRAFTSMEN designs and reproduces such examples of English and Continental types as have been found attractive and suitable to homes and other buildings in this country. Among these are French styles of furniture of beautiful wood inlaid with ivory, fine painted bed room sets, and unusual lacquer work of every description.

**W. & J. Sloane**  
New York · San Francisco  
Washington





A BED ROOM IN SIMPLE OLD-FASHIONED TASTE

## Oneidacraft Furniture

WE recognize, too, that there is an insistent and well-founded demand for reproductions of simpler furniture forms, such as were used in the earlier dwellings of Colonial America and in provincial homes abroad. These simple forms meet a multitude of requirements in present American life. To supply them, our ONEIDACRAFT factory is reproducing early models in oak, maple, walnut, and mahogany, and is also making painted chairs and tables.

Butterfly and drop-leaf tables, slat-back chairs with rush seats, simple wingchairs, chests of drawers, as well as beds, bureaus, and mirrors are being made from original models at our ONEIDACRAFT factory. Although the craftsmen at this factory are entirely separate from THE COMPANY OF MASTER CRAFTSMEN and deal with an earlier

and simpler style, their workmanship is equally excellent in its field, and their models as correct.

The country-house living room, the cottage dining room, the bed room in any home can use ONEIDACRAFT to advantage. The hillside tea room, the seafront hotel, or the country club may be furnished from top to bottom exclusively with ONEIDACRAFT, in the certitude of a charming result.

### Textiles

Such furniture gains charm when used in conjunction with printed linens and cottons. Of these we have reproduced historical examples from private collections of eighteenth century fabrics of the kind which supplied color and beauty to the early American home.

**W. & J. Sloane**  
New York · San Francisco  
Washington

# Rugs

## Ancient and Modern

**T**HE Orient supplied the American Colonists with many of their luxuries, and continues to supply many of ours. Oriental rugs are preferred as a background for fine furniture to this day.

Antique rugs, although beautiful in color and weave, are often unsuitable in size and too fragile from age to be used longer as floor coverings. New rugs, woven in the old manner on the Oriental looms which work for us in India, China, Persia, and Turkey may be had in old or new designs of any size and shape, and in an infinite range of colors. These rugs will be the antiques of the future.

For three-quarters of a century, wherever rugs have been sold, the name of W. & J. Sloane has been pre-eminent. We have antique and modern Oriental rugs, American and



OLD RUG FROM KIRMAN :: SIZE ABOUT 13' x 10'

European carpets and rugs—in fact, floor coverings of every description, including the latest marble and tile effects in linoleum produced by our new plant at Trenton, New Jersey.

The Mohawk Carpet Mills, C. H. Masland & Sons, and the W. & J. Sloane Manufacturing Company are all devoted exclusively to producing floor coverings to our specifications. No matter how small or how large the problem of floor coverings, we are in a position to solve it.

**W. & J. Sloane**  
New York · San Francisco  
Washington





DIRECTORS ROOM IN THE NEW BUILDING OF THE NEW YORK TELEPHONE COMPANY

*Straight lines, restrained mouldings, decoration in low relief, a suggestion of terraces above terraces; here the modern spirit vitalizes old traditions of logical design and sound workmanship.*

## ∞ The Modern Office ∞

**A** MAN'S house may be his castle, safe against intrusion. His office is his council chamber where he meets other men. Here he spends most of his waking hours. Here both he and the organization which he represents are judged.

As business is now housed in impressive buildings, offices, too, have become impressive. They have become personalized. An office may be made to express the individuality of an executive or the character of a corporation. The importance of a properly

furnished office — where an executive is the host for his company — can not be over-emphasized.

All our resources of knowledge and skill are available to produce the dignified, efficient, and yet distinctly individual office. We use historical modes where they are called for. But we do not hesitate to express the last word in modernity to meet exceptional conditions. We serve individuals, corporations and institutions, and we always feel that we are increasing our client's potential assets far in excess of the cost of our service.

**W. & J. Sloane**  
New York · San Francisco  
Washington





A BED ROOM FURNISHED BY SLOANE WITH AN HISTORIC TOILE USED FOR HANGINGS AND CHAIR COVER. PRINTS, LAMPS, SHADES ARE RELATED IN STYLE

## Accessories

**M**UCH is needed in addition to fine furniture to furnish a room. Mirrors, lamps, curtains, pictures, and wall papers are equally necessary. The careful selection of these accessories is important in creating harmony and achieving character in the home.

A bit of elephant's tusk delicately carved with an appropriate design makes a beautiful lamp base. Gilt mirrors, copied from those of the early Republic, may be had with a variety of pictures painted on the glass panel above the looking-glass. Earlier mirrors of walnut with gilt ornamentation are very decorative.

We have specially produced a wall paper, designed from a rare old print showing New York in the early eighteenth century. The harbor is busy with sailing craft outlined against a background of the first Dutch houses in the downtown section and the later English houses uptown. Here and there a church steeple rises against the sky — a landmark easily identified. Such scenic wall papers were very popular a hundred and twenty-five years ago. They are in high favor today.

We have correct paintings for formal over-mantels; suitable engravings and prints for walls or panels, interesting cornices from which curtains may be



SLOANE'S REPRODUCTION OF THE EARLY PRINTED TOILE WITH WASHINGTON, FRANKLIN, THE LIBERTY TREE AND OTHER AMERICAN SYMBOLS

hung, plant stands, unusual screens, and a host of other accessories too numerous to mention.

W. & J. Sloane is unreservedly at the service of the customer with the simplest requirement, or of the institution with a thousand rooms to equip. Our full resources, or their smallest part, are available. For years we have devoted ourselves to supplying the American public with things which are true, useful, and beautiful. Today, with the assistance of THE COMPANY OF MASTER CRAFTSMEN and ONEIDACRAFT, more fully than ever before we are accomplishing our purpose.

**W. & J. Sloane**  
New York · San Francisco  
Washington

# THE HOUSE WITH THE BRICK WALL

J. B. KERFOOT

ANNIE HAIGHT KERFOOT

## FREEHOLD, NEW JERSEY

WE PUBLISH BELOW ANOTHER INSTALLMENT OF THE PRICED CHECK LIST OF MARKED AMERICAN PEWTER, THE FIRST PORTION OF WHICH APPEARED LAST DECEMBER. THIS SECTION INCLUDES BASINS, PORRINGERS AND MUGS.

N. B. THE MARKS ON SPECIMENS IN THIS LIST ARE IDENTIFIED BY ABBREVIATIONS AS FOLLOWS: K=KERFOOT'S "AMERICAN PEWTER", M=MYERS "SOME NOTES ON AMERICAN PEWTERERS", A="ANTIQUES", AND AN ASTERISK (\*) INDICATES A NEW MARK HERE REPRODUCED.

### BASINS

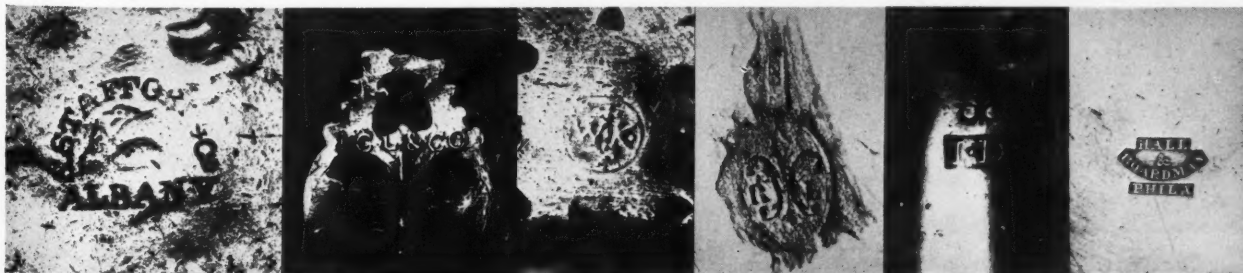
MAKERS	SIZE	MARKS	PRICES	MAKERS	SIZE	MARKS	PRICES
AUSTIN, NATHANIEL	8"	K 71	\$ 55.00	DANFORTH, THOS. (2)	9"	K 127	
AUSTIN, RICHARD	8"	K 68	100.00	DANFORTH, THOS. (3)	8"	K 132 A	50.00
AUSTIN, RICHARD	8"	K 110	60.00	DANFORTH, THOS. (3)	10"	K 129	50.00
AUSTIN, RICHARD	8"	K 112	60.00	DANFORTH, THOS. (3)	10"	K 132	75.00
BADGER, THOMAS	8"	K 95	75.00	DANFORTH, THOS. (3)	12"	K 131	
BARNES, B.	8"	K 145	40.00	DANFORTH, WILLIAM	8"	K 120	50.00
BARNES, B.	9"	K 145		GRISWOLD, S.	8"	A DEC. '26	
BOARDMAN, THOMAS D.	5 1/2"	K 183	55.00	HAMLIN, SAMUEL	6"	K 163	37.50
BOARDMAN, THOMAS D.	6 1/2"	K 183	55.00	HAMLIN, SAMUEL	8"	K 163	45.00
BOARDMAN, THOMAS D.	8"	K 183	55.00	KILBOURN, SAMUEL	10"	K 152	60.00
BOARDMAN, T. D. & S. B.	6 1/2"	K 230	45.00	LEE, RICHARD	8"	K 64	85.00
BOARDMAN AND CO.	10 1/2"	K 216		LIGHTNER, GEORGE	8"	K 143	65.00
CALDER, WM.	8"	K 203	80.00	LIGHTNER, GEORGE	12"	K 143	160.00
CALDER, WM.	10"	K 203		MELVIL, D.	8"	K 84	100.00
CURTIS, D.	8"	K 192		PIERCE, SAMUEL	8"	K 101	100.00
DANFORTH, J. (MIDD. CT.)	8"	K 200	70.00	STAFFORD, S. & CO.	6 1/2"	*	40.00
DANFORTH, SAMUEL	6 1/2"	K 136	45.00	UNIDENTIFIED EAGLE NO. 1	8"	K 173	25.00
DANFORTH, SAMUEL	8"	K 136	45.00	WILL, HENRY	6 1/2"	K 54	
DANFORTH, SAMUEL	8"	K 138	50.00	WILL, WILLIAM	6 1/2"	K 77	
DANFORTH, THOS. (2)	8"	K 127	100.00	YALE, W. AND S.	8"	M 74	

### PORRINGERS

BASSETT, FREDERICK	4 1/2"	K 45		G., R.	4"	K 10	
BELCHER, JOSEPH	4"	K 87		G., S.	5 1/2"	K 9	25.00
BELCHER, JOSEPH				GRISWOLD, ASHBILL	4 1/2"	K 108	110.00
SOLID HANDLE	5 1/4"	K 89	\$125.00	HAMLIN, SAMUEL	4"	K 160	80.00
BELCHER, JOSEPH				HAMLIN, SAMUEL	4"	K 162	75.00
OPEN HANDLE	5 1/4"	K 89	125.00	HAMLIN, SAMUEL	5"	K 160	80.00
BILLINGS, WILLIAM	5 1/2"	CALDER 19		HAMLIN, SAMUEL	5"	K 161	85.00
BILLINGS, WILLIAM	5"	"		HAMLIN, SAMUEL	5"	K 162	75.00
BOARDMAN, THOMAS D.	4"	K 185	120.00	JONES, GERSHOM	4"	K 99	115.00
BOARDMAN, THOMAS D.	4 1/4"	K 183	90.00	JONES, GERSHOM	5"	K 99	115.00
BOARDMAN, THOMAS D.	5 1/4"	K 183	90.00	KEENE, JOSIAH		M 49	
BOARDMAN, T. D. & S. B.	3"	K 230	75.00	KIRBY, WILLIAM	4"	*	
BOARDMAN, T. D. & S. B.	4"	K 230	75.00	KIRK, ELISHA	5"	M 51	
BOARDMAN, T. D. & S. B.	5"	K 230	75.00	L., I. C. & CO.	2 1/2"	*	50.00
BOARDMAN & CO., N. Y.	5"	K 213	90.00	LEE, RICHARD	2 1/2"	*	
C., E.		K 7		LEE, RICHARD	2 1/2"	K 65	
CALDER, WM.	4"	K 203	80.00	LEE, RICHARD	2 1/2"	K 64	100.00
CALDER, WM.	5"	K 203	80.00	LEE, RICHARD	3 1/4"	K 64	
DANFORTH, J. (MIDD. CT.)	4"	K 260	100.00	MELVIL, D.	5"	CALDER 8	
DANFORTH, JOHN	5"	M 28		MELVIL, D.	5"	K 83	
DANFORTH, SAMUEL	3 3/4"	K 137	90.00	MELVIL, D.	5"	K 84	150.00
DANFORTH, SAMUEL	4 1/4"	K 136	80.00	MELVIL, D.	5"	K 82	
DANFORTH, SAMUEL	4 1/2"	K 138	85.00	MELVIL, SAMUEL & THOS.	5"	K 82	150.00
ELSWORTH, WILLIAM		UNCATALOGUED		MELVIL, THOS.	5"	K 84	150.00
G., I.	4 1/4"	K 8	25.00	N., W.	4 1/2"	K 12	30.00
G., I.	4 3/4"	K 8	25.00	P., C.	4"	K 11	

### MUGS

AUSTIN, NATHANIEL	QT.	M 86		DANFORTH, SAMUEL	QT.	K 136	150.00
BASSETT, FREDERICK	QT.	K 23	\$350.00	DANFORTH, THOS. (2)	QT.	K 127	200.00
BASSETT, FREDERICK	PT.	K 46 A		DANFORTH, THOS. (3)	QT.	M 33	
BOARDMAN (T. D. & S. B.)	QT.	K 230	150.00	DANFORTH, THOS. (3)	PT.	M 33	
BOARDMAN (T. D. & S. B.)	PT.	K 230	65.00	GLEASON, ROSWELL	PT.	K 236	25.00
BOARDMAN & HART	PT.	K 222	65.00	HALL, BOARDMAN & CO.	PT.	*	40.00
BOARDMAN & HART	1/2 PT.	K 222	25.00	HAMLIN, SAMUEL	QT.	K 163	150.00
BOYD, PARKS	PT.	K 118	125.00	HAMLIN, SAMUEL	PT.	K 163	65.00
CALDER, WILLIAM	QT.	K 203		HAMLIN, SAMUEL	PT.	K 162	75.00
CALDER, WILLIAM	PT.	K 203		LAFETRA, MOSES	PT.	M 53	
DANFORTH, EDWARD	QT.	M 28		PALETHORP, J. H.	PT.	K 297	50.00
DANFORTH, J. (MIDD. CT.)	QT.	K 200	175.00	PALETHORP, ROBT., JR.	QT.	K 157	150.00
DANFORTH, JOSEPH	QT.	*	175.00	PALETHORP, ROBT., JR.	PT.	K 157	60.00





BIRD CAGE IN MAHOGANY C. 1755

THE companionability of bird pets and their enlivening color amid the decorations of a room are again bringing feathered members into many a household. So has come a revived interest in old-time bird cages. The monumental example here pictured betrays the classic influence of the Brothers Adam in the midst of workmanship whose breadth and solidity are associated with the domination of Chippendale. Long exhibited at South Kensington Museum, London, this cage, admittedly one of the finest of its kind, is among the collections of the Rosenbach Galleries.

*Antique Furniture, Rare Books, Prints  
Textiles, Objects of Art*

**The ROSENBACH COMPANY** 273 MADISON AVENUE, NEW YORK  
1320 WALNUT STREET, PHILADELPHIA

## CHARLES *of* LONDON

*Member Antique and Decorative Arts League*



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## The OLD CORNER HOUSE

STOCKBRIDGE, *Massachusetts*

On or about May 25 I shall reopen The OLD CORNER HOUSE for the season. Here I shall show for the first time some carefully chosen antiques which I have collected in England during the past winter; together with rare items of early American provenance.



I specialize in arranging and valuing collections of china for museums and private collectors, and in executing special commissions requiring discriminating taste in addition to thorough knowledge.

EDWARD A. CROWINSHIELD

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A large stock of Furniture, Glass, China,  
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sonally attended to.

- (1) Bracket Clock in ebonized case, repeating the quarters on two  
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(2) Particularly fine Bracket Clock, in ebonized case, chiming on six  
bells. Silver and brass dial, by Geo. F. Finely, Kiel.



## *Early American Lamp*

From Savage Estate  
*Richmond*

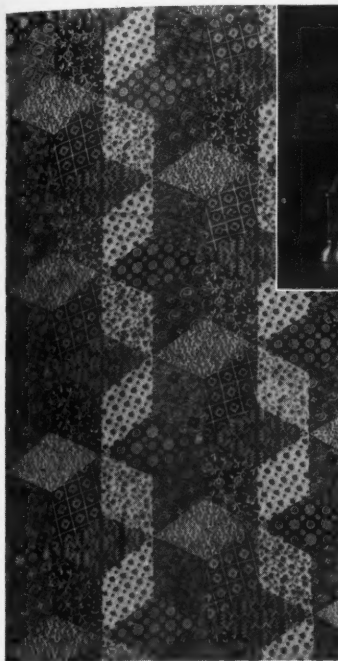


Stem of Colored  
Spiral Glass

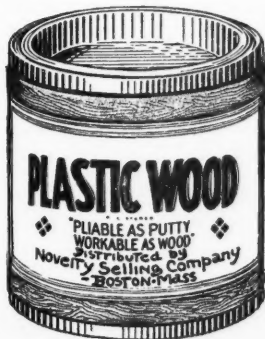


H. C. VALENTINE & CO.  
*Antiques*

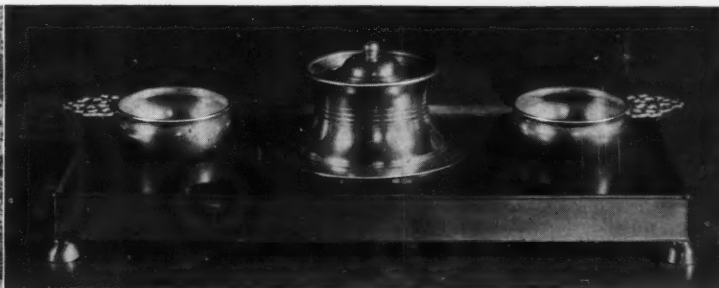
207-9 E. FRANKLIN STREET  
RICHMOND, *Virginia*



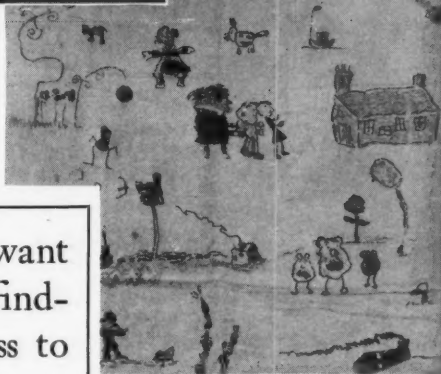
PATCHWORK printed by the yard instead of toilsomely sewn. We have seen nothing quaint for spreads, quilts, and for upholstering old-style furniture. Will harmonize with any old-style color scheme. 28 inches wide. Plain, \$1.00 per yard; already lined and quilted, \$2.25 per yard; postpaid.



PLASTIC WOOD, essential in repairing and refinishing. For filling cracks, worm-holes, nail-holes, etc. Handles like putty, hardens like wood; takes paint or stain, and can be carved or molded. Adheres to any surface and can be built up in layers. Sets like wood in screw-holes that are too large and holds screws in place. One-pound can \$1.00 postpaid; sample can \$.35.



DESK STANDS of character and beauty have been almost impossible to find. This, made to our design, has old-style pewter well, clip and stamp cups, countersunk in walnut board framed in pewter gallery. Office size,  $7\frac{1}{2} \times 15$  inches, \$35.00. Home size,  $6 \times 10$  inches, \$27.50. Express collect; 10 days to deliver.



ALL CHILDREN AND SOME GROWN UPS will rejoice in this jovial printed linen, said to have been designed by a child of 9 years. Just as entrancing for tea room, cafe, lounge, or den, as for the nursery. Pale ecru ground, figures in various bright colors; 50 inches wide; \$5 per yard; postpaid.

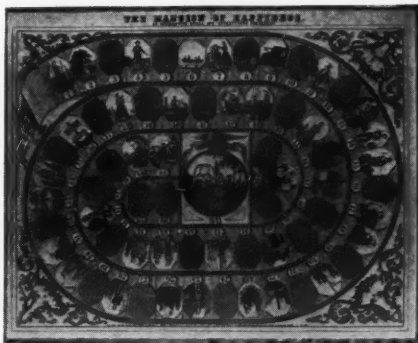
THE things that people want but have difficulty in finding, we make it our business to discover.

But only such devices as we have tested for practical utility, and such designs as we have approved for artistic correctness and good workmanship are admitted to our lists.

Ours is exclusively a mail order business, based on the exercise of taste and judgment in behalf of our clients.



ELECTRIFIER FOR OIL LAMPS, Simple attachment to convert oil lamps to electric. Screws on the same as ordinary burner and will take a Duplex globe holder or shade ring. Six feet of silk cord, plug and pull chain socket. Polished or old brass finish. \$2.50 postpaid.



AN OLD-FASHIONED GAME, *The Mansion of Happiness*. Was first published in 1843. This is an exact facsimile. The turn of a top lands you in Poverty or Folly or perhaps in Piety. Amusing capabilities by way of forfeits for the elders. Price, \$1.60.



NOVELTY SELLING COMPANY

683 Atlantic Avenue, BOSTON, MASS.



## *To the Antique Dealer*

**H**ERE you can buy from a stock that is clean, comprehensive, and ever changing. These goods have not been passed about from shop to shop until the public has grown familiar with them. Mine is, in every sense of the word, a **WHOLESALE HOUSE.**

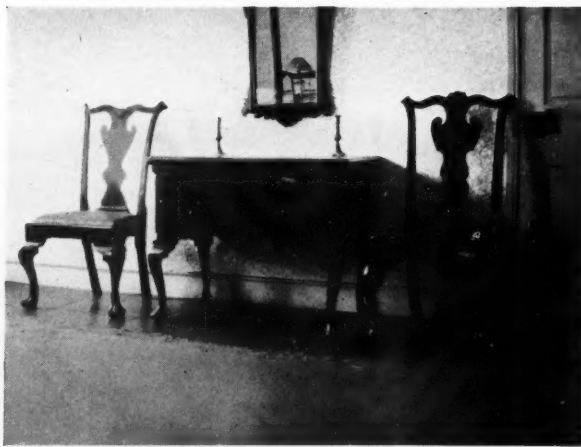
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Note change of  
Telephone Number  
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to his advantage to for-  
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of our warehouse centrals  
where they may be held  
for packing and forward-



QUANTITY CASES OF ANTIQUES

ing as a unit at the own-  
er's convenience. In such  
instances we attend to  
consular invoices and  
other shipping documents  
and supply every safe-  
guard to insure prompt  
and satisfactory delivery.



*Specialists in Packing and Shipping*

## ANTIQUES, FURNITURE STATUARY

Private lockup rooms for  
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at disposal of our clients.  
Consular invoices and  
all other shipping docu-  
ments attended to.  
Insurance placed.



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Special cases for quan-  
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Tourists, dealers and all  
others contemplating  
the transportation of  
their goods should con-  
sult us in advance.



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# A. RUBIN'S AUCTION *of* ANTIQUE MAY 10-12, 1927

at 10 A. M. DAILY

*The pieces offered are all in the rough precisely as  
purchased by me both in this country and abroad*

This great collection, now ready for inspection, is the most  
comprehensive shown in this country

In bulk, it occupies all of six spacious floors.

In number, it consists of many thousand pieces.

In scope, it embraces all periods, and includes many unique specimens.



In addition to the American and Canadian pieces, I am offering a  
very wonderful collection recently acquired in SCANDINAVIA.

Of this, favorable mention was made and illustrations shown in ANTIQUES  
for April, 1927, pages 296, 297, 298

THIS EXTRAORDINARY COLLECTION OFFERS A GOLDEN  
OPPORTUNITY TO MUSEUMS, DEALERS, AND PRIVATE  
COLLECTORS, FOR IT INCLUDES EXAMPLES  
OF GREAT AGE, EXTREME RARITY, AND  
UNMATCHED DECORATIVE VALUE



Shipping and Packing Facilities on the Premises

SALE POSITIVE: Plan to be in Boston on those days—MAY 10-12

*No Catalogue, Come and Look the Collection Over*

**A. RUBIN**  
41 Bowker Street, BOSTON, MASSACHUSETTS





*A  
few  
of the*

**Thoughtful  
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Authentic in Design  
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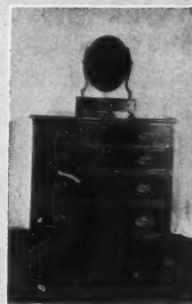
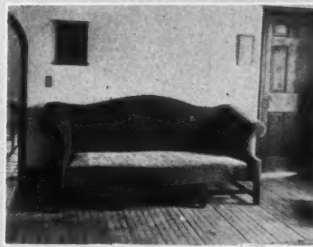
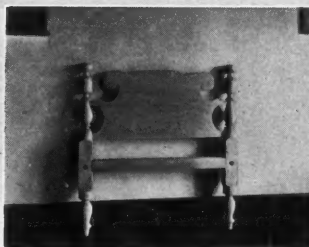
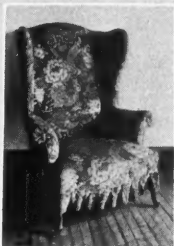
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Length 56 1/4 inches.  
Height 40 3/4 inches.  
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CONVEX MIRROR  
*Superbly Carved*  
 52" x 31" over all

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On that day we shall open our addition in the building adjoining our present store, which doubles our display space. We shall signalize the occasion by exhibiting a number of particularly rare and interesting items, among them

*A Stiegel Urn with blue and white band decoration*

*A rare Paul Revere silver Chalice*

*A Miniature by Charles Wilson Peale*

Together with choice examples of old

*Pennsylvania Pottery, Manuscripts, Silhouettes*

*Furniture by Philadelphia Craftsmen*

A cordial invitation to attend this opening is extended to readers of **ANTIQUES** and to their friends.

# ARTHUR J. SUSSEL

*Spruce, cor. 18th Street*

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PHILADELPHIA, PA.



**I**F much gossip has reached any conclusion, it is that the buyer of antiques who hands over his money without full knowledge of the reliability of his adviser is in the same class with the buyer of mythical mines and non-existent oil wells. Knowledge of antiques is not acquired in a day or in a year. It is the product of a lifetime's study and comparison. Reputation for fair dealing is likewise a matter of slow growth, for it is the outcome of actual experience between client and dealer. In buying antiques, as in purchasing investments, safety lies in associating with a long established house.

## Henry D. Weil ANTIQUES

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FINE FURNITURE AND ITS APPURTENANCES  
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AS ILLUSTRATED DELIVERED FREE TO YOUR NEAREST PORT AT PRICES QUOTED. THIS INCLUDES  
EXPERT PACKING, INSURANCE (*All Risks*). FREIGHT AND CONSULAR DOCUMENTS ATTENDED TO

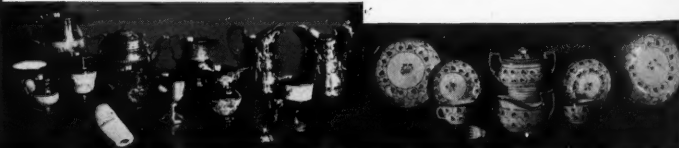
All goods are guaranteed genuine, and being over 100 years old enter the United States duty free. Note the advantage of knowing exactly what the goods cost delivered to any port in the United States. Special discounts to bona fide dealers. Enquiries invited.

ILLUSTRATED (*Left to Right*)

- MIRROR — Very rare Queen Anne period, carved and gilded wood mirror with eagle surmount. Size overall 50 x 26 inches . . . . . Price, \$250
- MIRROR — Chippendale period mahogany hanging mirror with gilt eagle. Size 29 x 16 inches . . . . . Price, \$60  
(Have 12 similar in stock of various sizes)
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- TEA SET — Rare tea set in pink lustre, 30 pieces, perfect. Strawberry pattern, probably by *Spode* . . . . . Price, \$110

ALSO IN STOCK

Set of 8 mahogany Trafalgar period chairs (6 side and 2 arm), \$150; fine two-pillar mahogany dining table, reeded pillars, Duncan Phyfe style, \$175; pair of breakfast tables, same period, reeded edges, \$150; Sheraton period mahogany sideboard, swell center, inlaid and crossbanded in satinwood, \$275; set of 4 mahogany Chippendale period side chairs, interlaced splats, \$225; very fine early Georgian period carved and gilt wood mirror, broken arch top and fine carving, size 69 by 39 inches, \$250.



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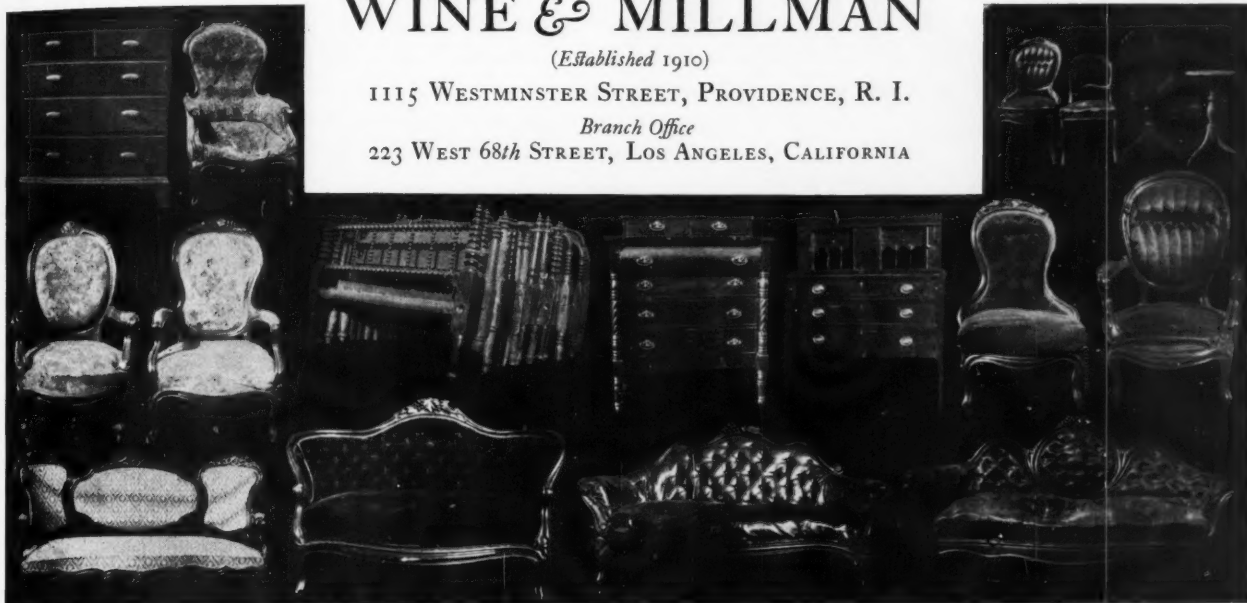
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### *Spode's Wicker Lane*

THE accompanying illustration shows Spode's *Wicker Lane* pattern, one of the great selling patterns of the present day in this class of ware. Its design is quite simple, being three floral groups on the verge and painted under the glaze in rich warm enamels of green,

purple, red, and brown. Chelsea Wicker shape, with its soft lines, was modeled by England's greatest china potters, at Chelsea. The combination of these warm colored groups against the ivory ground, with the Chelsea shape, produces a charming and interesting effect.

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## A BIT OF OLD PLYMOUTH

1722-1927

THE Tabitha Plasket House, now known as *Ye Bradford Arms*, still stands in its simple dignity on Plymouth's principal highway. Doubtless the grandchildren of the Pilgrims themselves crossed its threshold in old Tabitha's time to learn their A B C's beneath its sheltering roof, while in those far days the Indian still roamed through Plymouth's nearby forests.

Some interesting changes have been made in the rear showroom which is now stocked with things to delight the heart of the connoisseur and appeal to all who put their purchases to practical use.

*Ye Bradford Arms* luncheons are a taste of heaven to the hungry.

Call Early — the Best Things Go First

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begs to inform American dealers in antiques that he has opened wholesale showrooms in NEW YORK CITY where he will maintain a display of fine English furniture, clocks, early pottery, glass, china, old silver, Sheffield plate, prints, pictures, and objets d'art.

*The facilities arranged will enable the American dealer to maintain an adequate stock without the expense of foreign travel and the risks and delays of personal importation. The service offered is strictly wholesale and for the trade, to whom invitation is extended to visit the display at*

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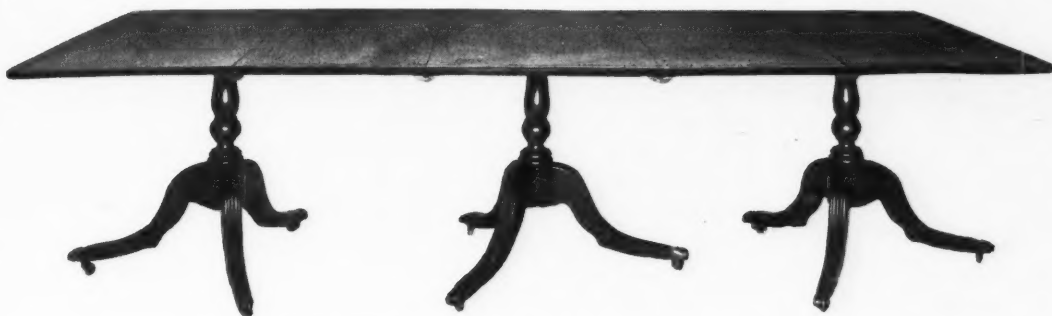


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IMPORTER  
*of* ENGLISH  
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ANTIQUES



MAHOGANY THREE-PEDESTAL DINING TABLE — TWO EXTRA LEAVES  
CIRCA 1790

*Also in stock several Two-Pedestal Dining Tables with two extra leaves*

WHOLESALE *and* RETAIL

IMPORTATIONS RECEIVED MONTHLY

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This is not a picture of our shop, as one might suppose. It is just our window. And it shows only a very small part of our collections. You will find it hard to mention anything in the antique line that we haven't on hand. Call on us for furniture, china, glass, chintz, brass, prints, bric-a-brac, and the like. We can help you.



ELMER C. HOWE . . . 73 Newbury Street, BOSTON, MASSACHUSETTS  
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WE hold one of the Largest and Best Selected Stocks of Genuine Antiques out of London, collected from the Finest Old English Homes, including: Furniture, Silver, Old Sheffield Plate, Clocks, Pictures, Pottery, Glass, China, etc.

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*has much to show you, and the third port in the United Kingdom is but 3½ hours from London.*



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PRESTON is one of the most interesting and accessible old towns in England. On the main line to the Lakes and Scotland, it is only FOUR HOURS from LONDON and ONE HOUR from LIVERPOOL, MANCHESTER or CHESTER.

*The Town Possesses TWO of the*

## LARGEST COLLECTIONS of GENUINE ANTIQUES

*in the Country, and the Requirements of AMERICAN COLLECTORS and DEALERS are specially studied.*



FROM THE COLLECTIONS OF FREDERICK TREASURE. *Illustrating:* An interesting Georgian sofa in good condition, 6 feet 3 inches long. Price, packed free, £21. Other sofas of Sheraton and Hepplewhite periods in stock.

FROM THE COLLECTIONS OF EDWARD NIELD. *Illustrating:* A magnificent Dutch marquetry corner cupboard, 8 feet high and 4 feet wide. This is a sectional piece and can be dissembled for packing. Price, packed free, £65.

THE TWO COLLECTIONS MENTIONED AND ILLUSTRATED ARE THOSE OF

### FREDERICK TREASURE

*"The Treasure House"*

KAY STREET, PRESTON, LANCASHIRE

*Cables: ANTIQUES, PRESTON, ENGLAND*

*(Member of the British Antique Dealers' Association)*



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Old Worcester China Tea Set, a Tavern Table, and a Windsor Chair. Pole Screen with beadwork shield. Large framed Sampler.

## IN THE HOUSE of FLORIAN PAPP

are many sets of beautiful china besides that pictured here. One of pink lustre, in a strawberry pattern, is most captivating.

This spring, too, Mr. Papp has acquired much old-time furniture suitable for the country homestead — or the dear old farmhouse which you may recently have purchased and made ready for its suitable redecoration.

Six floors of furniture! No one can understand what richness and variety of choice that means except by personal examination.

You are cordially invited to

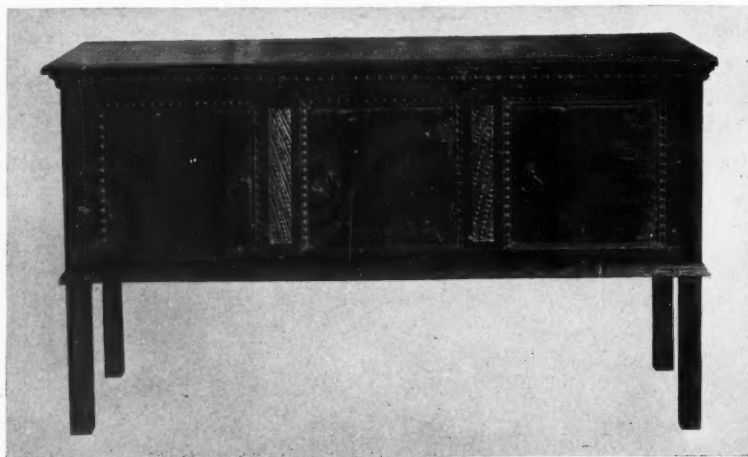
## FLORIAN PAPP'S SHOP

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NEW YORK CITY

Telephone PLAZA 0378



## *An OLD* BREAD and CHEESE CUPBOARD OF OAK

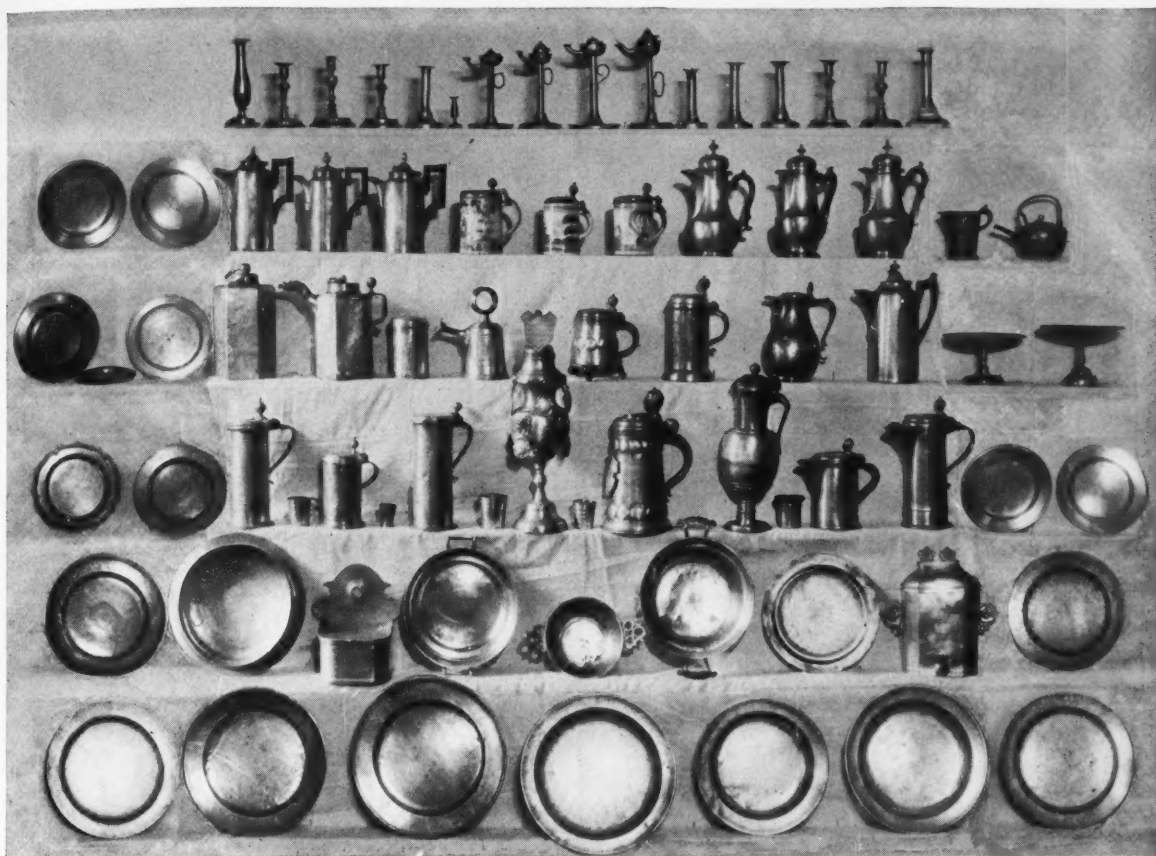
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**Jordan Marsh Company**

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SIXTH FLOOR

FURNITURE BUILDING



I, JOHN F. ROHDE, will sell my entire collection of CONTINENTAL PEWTER, all in proof condition, to the highest bidder. Bids will be opened May 31, 1927, and the successful bidder will be advised. The collection is now on exhibit in my home. I will accept bids on the entire collection or on individual pieces. The photograph shows only part of the collection; the list below is complete and everything is guaranteed as represented.

Number	Size	Description and Marks	Number	Size	Description and Marks
27	3" to 9"	Candlesticks. Most of them marked with Angel marks.	1	9"	Measure. Crossed Key's and Rose mark.
4	8" to 10½"	Oil Lamps. Angel marks.	1	11"	Wine Can; 1786. Ball thumbpiece. Horse and Rider.
7	11" to 13"	Coffee Pots. Angel with Palms.	1		Wall Water Container, with spigot and removable top; 1823.
1	6½"	Beer Mug; 1789. Pewter lid. Ball thumbpiece. Von Horn. Braunschweig Mug.	23	9" to 9½"	Plates. All marked either Angel, Crossed Keys, Crown, or Palms; 1765, 1770, 1777.
2	4½"	Beer Mugs. Pewter lid. Ball thumbpiece. Hanover & Kellinghusen	1	6"	Plate. Mark not decipherable.
1	11"	Hexagonal Wine Jug; 1734. Screw top. Marks not decipherable.	1	4½"	Measure. Mark not decipherable.
1	10"	Hexagonal Wine Jug; 1790. Ball thumbpiece. Hammered, marks not decipherable.	1		Teapot, hammered, about 1 quart capacity.
1	6"	Round Can with lid. Angel marks.	10	12" to 16"	Deep Dishes and Basins, some hammered, all marked either Angel, Crossed Keys, Crown, Rose, Lion, or Palm.
1		Wine Can. Angel marks.	1	15"	Deep Basin with collar. Crossed Keys and Rose mark.
1		Guild Flagon, 3 legs. Ball thumbpiece. Marks not decipherable.	1		Wall Salt Box, hinged top. Rose mark.
1	9"	Guild Flagon, Hammered. Ball thumbpiece. Angel marks.	1		Large Porringer. Eagles and Crown mark.
1	9"	Measure. Shell thumbpiece. Angel marks.	1		Small Porringer. Crossed Keys and Rose mark.
1	5" high 9" diameter, stemmed form, hammered Butter Dish; 1816.	Angel marks.	1		Large Porringer. Angel marks.
1	6" high 9" diameter, stemmed form, hammered Butter Dish; 1825.	Angel marks.	1	12"	Deep Basin with collar. Crossed Keys and Rose mark.
2	11"	Flagons. Ball thumbpiece. Marks not decipherable.	1	23"	Loving or Welcome Cup; 1706. Presented at Neesalz to Locksmith's Guild. Side Medallions, stemmed form.
1	7"	Flagon. Ball thumbpiece. Marks nor decipherable.	1	14"	Loving or Welcome Cup; 1693. Presented to a butcher's guild. Ball thumbpiece. Angel marks and Palms. (These two loving cups are very rare pieces in pewter)
1	15"	Flagon; 1712. Domed lid. Ball thumbpiece. Angel marks.			

Address all bids  
and inquiries to:

John F. Rohde

Hotel Wheeling  
WHEELING, W.VA.



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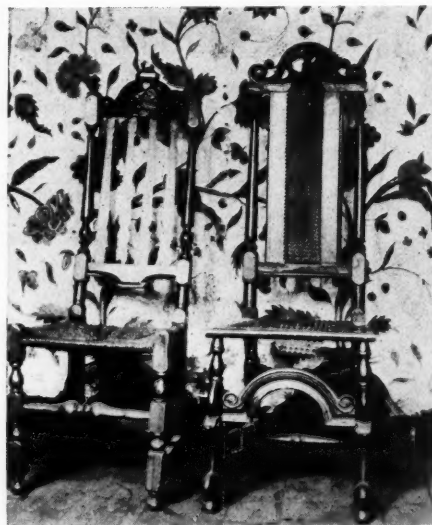
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Everything Guaranteed as Represented





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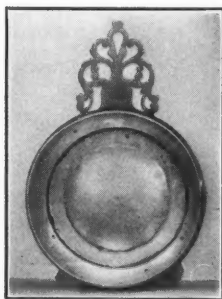
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PORRINGER — 5½" IN DIAMETER

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1690-1745



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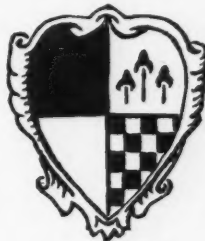
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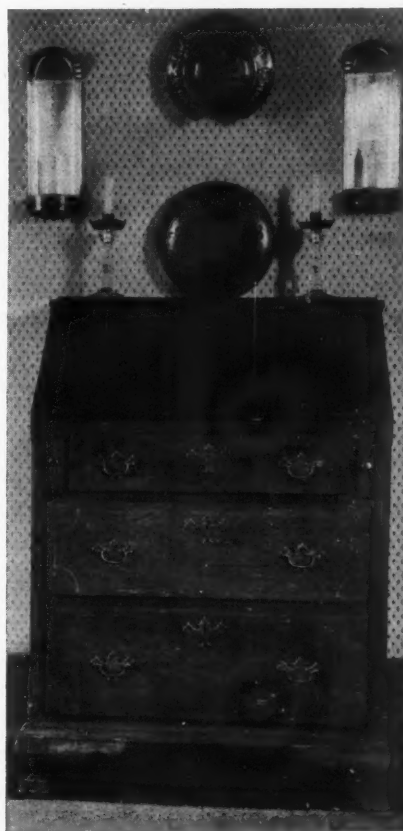
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CONNECTICUT BRACEBACK WINDSOR ARMCHAIR. SIGNED E. B. Tracy.  
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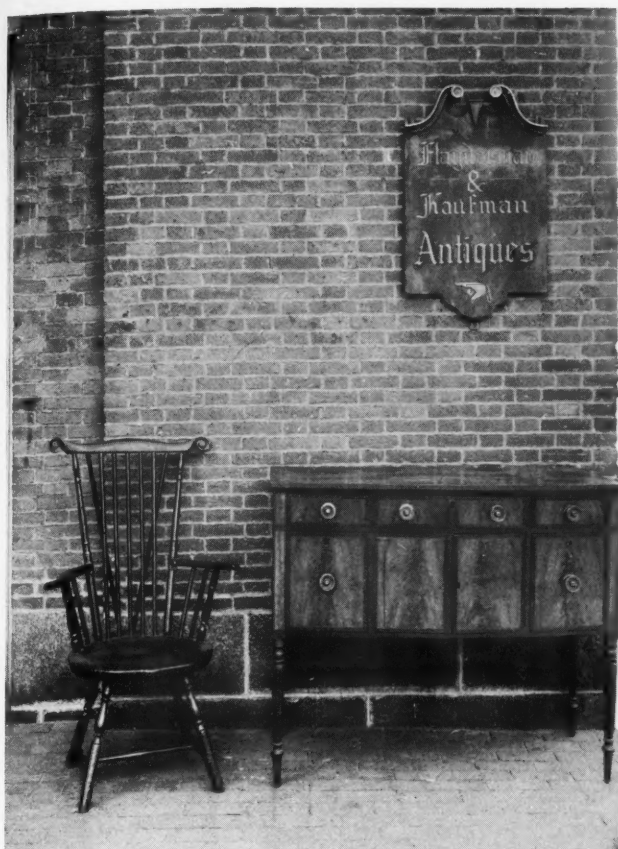
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THIS quaint and curious Windsor chair with its tall braced back, its carved ears and carved knuckles, its heavy seat, represents sturdiness, comfort and sound workmanship. Of its type it is a very unusual specimen.

Beside it stands an exquisite Sheraton sideboard, its front of feathered satinwood richly banded with mahogany. Its delicately reeded legs and its top are of mahogany. This really beautiful bit of early cabinetwork measures 3 feet 10 inches in length.

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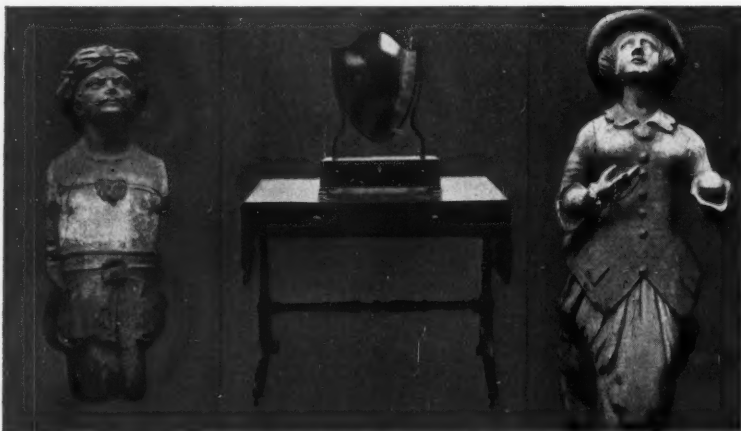
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WHAT a panorama of tragedy, history, and progress passes before us as we consider and study these relics of the past.

They have endured through the lives of many by sheer merit. Sheltered, cared for, and loved because of their beauty and completeness, they are as good today as ever and await new and loyal owners.



TWO SHIP FIGURES — SIZES AND PRICES GIVEN ON REQUEST  
MAHOGANY SOFA TABLE, \$250

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Small size convex eagle-top mirror . . . . .	\$150
Sheraton mahogany secretary with burl panel drawers . . . . .	375
Delicate Sheraton card table, reeded legs, superb inlay. A gem . . . . .	250
Three American Sheraton chairs in the rough . .	
Maple secretary, glass doors . . . . .	350
Maple field bed, delicate turned posts, some curl .	275
Maple field bed, reeded posts . . . . .	250
Small serpentine mahogany desk, O. G. feet . . .	450
Chippendale eagle mirror, original finish, good size	125
Eagle weathervane, complete . . . . .	85
Banjo clock by A. Willard, Jr., all original, no additions, mahogany front, ornaments and bracket	150
Sheraton tambour-front sideboard, 5 feet long . .	750
Curly maple desk, very curly, refinished . . . .	350
A fine hall clock, cherry case . . . . .	250
A set of 6 Hitchcock chairs, cleaned, resealed and retouched, unusual backs . . . . .	125
And a hundred other large and small purchases — all worth while	

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adds charm and color  
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setting appropriate  
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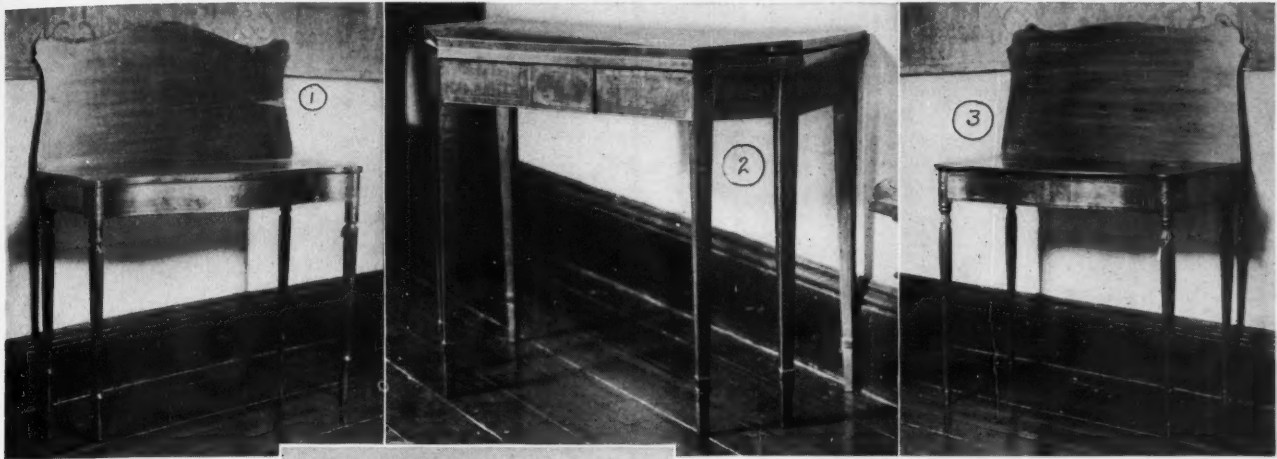
*Italian Antiques*  
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1. SHERATON TABLE, mahogany with satinwood inlay.
2. HEPPLEWHITE TABLE, satinwood with mahogany inlay.
3. SHERATON TABLE, mahogany with satinwood panels.
4. JOHNNYCAKE TABLE from Connecticut, bold turnings.



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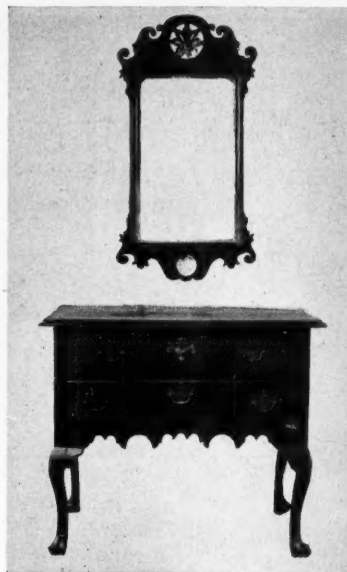
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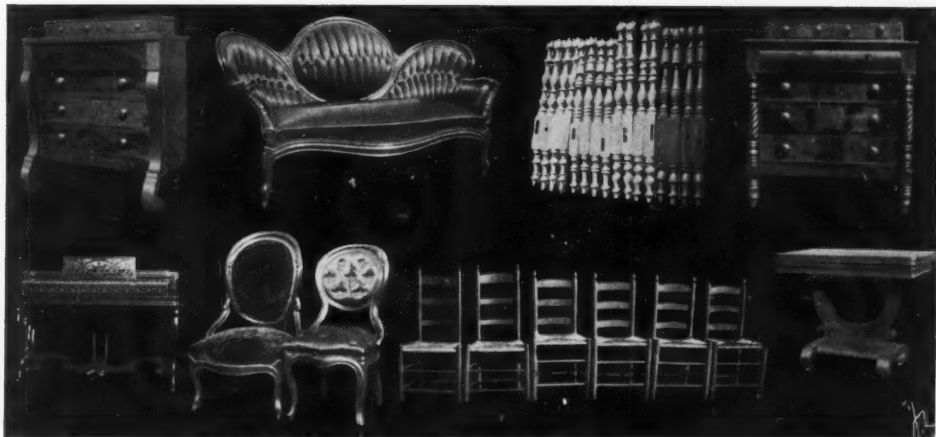
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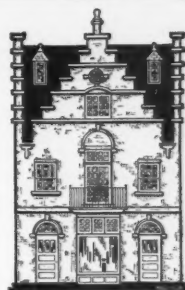
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Sandwich glass candlesticks and lamps  
Pine corner cupboard  
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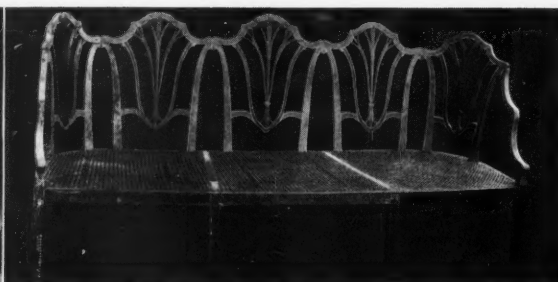
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A Sandwich glass lamp,  
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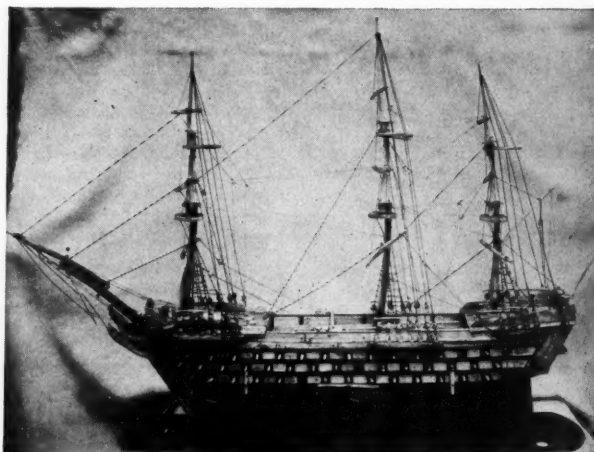
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THE illustration is of a fine old George II Secretary-Bookcase. It is all original, including the handles, and is most unusual on account of all the moldings being carved and gilded. It has the original old Vauxhall beveled plate glass mirrors in the doors. The interior is fitted with pigeon holes and drawers. It is now on view at my Galleries together with other fine old Georgian pieces.



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That is why it is usually impossible, within a few days after the publishing date, to obtain a current number of ANTIQUES at any newsstand.

A request for change of address should be received at least two weeks before the date of issue with which it is to take effect. Old address should accompany new. Duplicate copies may not be sent to replace those undelivered through failure to send such advance notice.

Entered as second-class matter Dec. 6, 1921, at the post office of Boston, Mass., under the Act of March 3, 1879.

# ANTIQUES

Vol. XI

MAY, 1927

No. 5

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SPORTING BRONZES



Fine Walnut Armchair  
on cabriole legs.  
Queen Anne. Circa 1720

OLD ENGLISH

FURNITURE

SILVERWARE

CHINA, GLASSWARE

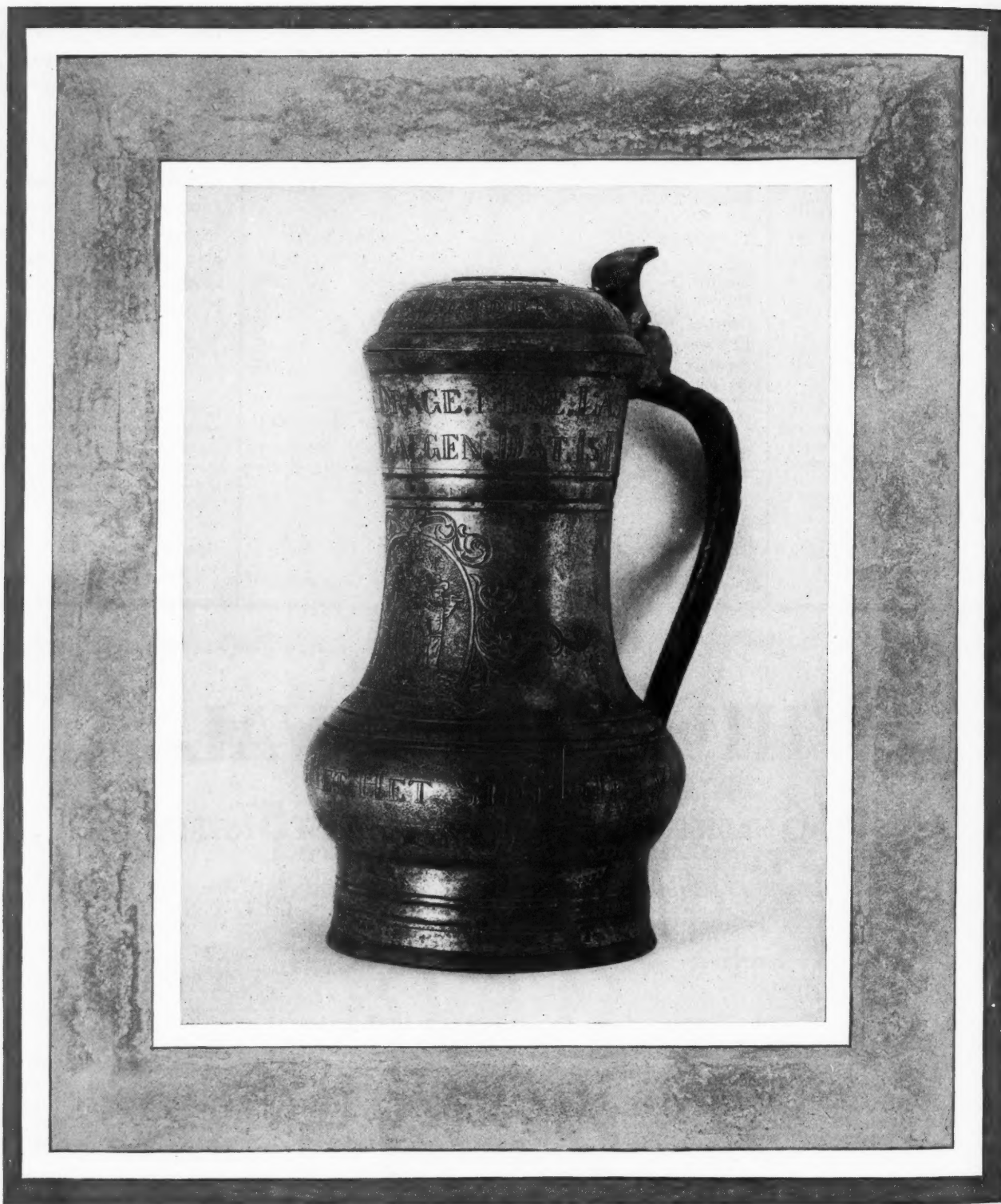
SPORTING PRINTS

OLD CHINESE PORCELAINS

Member of the Antique and Decorative Arts League

Established 1896

NEW YORK



**"REMBRANDT" FLAGON** (*Seventeenth Century*)

A Dutch example with tall base. Referred to as Figure 55 in Part III of the series *European Continental Pewter*, which appears on page 382.

# ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND INTEREST IN TIMES PAST & IN THE ARTICLES OF DAILY USE & ADORNMENT DEVISED BY THE FOREFATHERS

Volume XI

MAY, 1927

Number 5

## The Editor's Attic

### *Sic Transit Gloria*

In both June and August of the past year, the newspapers carried headlines announcing the disappearance and eventual rediscovery of an aged man, Edward Payson Weston. In each instance, it transpired, Weston, though burdened with the weight of eighty-seven years, had set out, presumably intent upon taking a long hike. In each instance his journey had ended in the confusion and distress of bewildered mind and exhausted body.

"Still in our ashes live their wonted fires."—In the vacuity and feebleness of fourscore years and seven, Weston had been attempting to repeat exploits which, in youth and middle age—and even later—had brought him considerable renown. Of the first of these exploits the Attic possesses a curious memento, forwarded by Kirkland Coltman of Chicago. It is a folder of four pages, each page two and three-quarters by four and three-sixteenths inches in size.

Published in February of 1861—almost precisely sixteen years more than half a century ago—this folder informs us that Edward Payson Weston, born in Providence, March 15, 1839, is about to begin a foot pilgrimage to Washington to attend the inauguration of Abraham Lincoln as President, and that this exercise is undertaken in fulfilment of an election pledge. The trip of four hundred and seventy miles, we learn further, is to be completed within ten days.

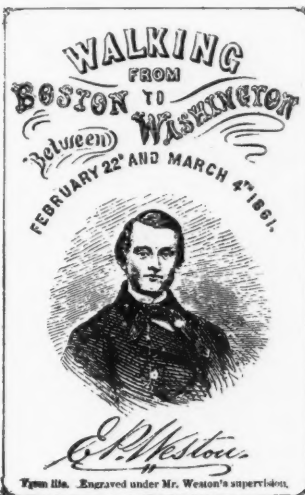
The statement concludes thus:

He is now on the road, performing this agreement foolishly made, and leaves this card with those who choose to preserve it as a memento of his trip.

But in presenting this modest souvenir to the folk along his route, its distributor was advertising more than his own adventurous jaunt. Though he had lost his wager, he had thriftily succeeded in capitalizing his defeat, for pages two and four of the circular disclose the prime purpose of that document to be the dissemination of general knowledge concerning the virtues of Grover and Baker's family sewing machines.

### *Advertising and Artifice*

In the past sixty-six years, advertisements have changed materially in the degree of their flamboyancy, but not greatly in the nature of their psychological appeal. The young person who is pictured on page two of this historic circular is quite as nonchalant, quite as elegantly clad and meticulously groomed as those nattily pink matrons whom, today, the publicity pages of our magazines depict in the process of painting kitchen floors, wielding vacuum cleaners, and supervising the gyrations of submissive washing machines. Quite evidently, these lovely persons all cherish a serene confidence that the obliging mechanisms provided by master minds of industry will in no wise impair the composure of their sparkling toilettes.



**GROVER & BAKER'S**

CELEBRATED

NOISELESS

**FAMILY SEWING MACHINES.**

NEW STYLES AT REDUCED PRICES.

With all the Latest Improvements.

HEMMERS, FELTERS, TUCKERS, ETC.

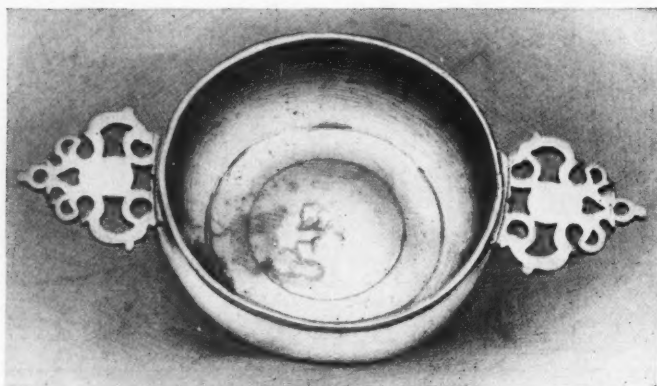
PRINCIPAL SALES-ROOMS:

420 Main Street.....	Worcester.
281 Chapel Street.....	Hartford.
495 Broadway.....	New-Haven.
18 Summer Street.....	New-York.
730 Chestnut Street.....	Boston.
161 Baltimore Street.....	Philadelphia.
	Baltimore.

NOTE—This Company now make the Shuttle or Lock-Stitch Machine, of the same patterns and at the same prices as their Celebrated Noiseless Grover & Baker Stitch Machines. This is the only Company which makes both kinds, and the only one that can supply all the wants of the public.

As for Weston, he achieved his self-appointed task of pedestrianism, and won prodigious applause. Six years later, he acquired new laurels by footing his way from Portland to Chicago in twenty-nine days. Fifteen years later, over the same course, he beat his former record by





DOUBLE-HANDLED PORRINGER BY JOHN  
KENTON  
(Below) — KENTON'S MARK

twenty-four hours. Again, in 1909, he tramped from New York to San Francisco in one hundred and four days. His homing instinct brought him back in seventy-six. He became the world's champion walker.

Weston is still living, a broken old man, to whom timely generosity has ensured comfort for declining days. Grover and Baker and the sewing machine which they manufactured are, apparently, no more. So pass the prides of life. Only the young female of the advertising folder remains as in the beginning — with round white arms extended, calmly guiding a never-ending seam. Like unto her sister of Keats' *Grecian Urn*, she cannot fade. Forever sewing and forever young, she conveys her special lesson of the brevity of life and the durability of art.

### Identifying "I. K."

SOME time since, Charles A. Calder of Providence found, among the possessions of an old-time Rhode Island family, the two-handled pewter porringer here pictured. The touch upon this specimen — a circle enclosing two stars and the initials *I. K.* — is likewise reproduced.

Now it so happens, that during the early years of the 1800's, a pewterer, Josiah Keene by name, plied his trade in Providence. From the book, *Rhode Island Pewterers and their Work*, Mr. Calder quotes an advertisement inserted by Keene in the *Providence Gazette* for October 2, 1803; he likewise reproduces a receipt which, in January 1817, this pewterer issued to his fellow citizen William Calder.

While thus much, at least, is known concerning Josiah Keene, no identifiable example of his pewter has ever come to light. There would have been small ground for surprise, therefore, if, having discovered, in Rhode Island, a handsome porringer bearing the initials *I. K.*, Mr. Calder had proclaimed the finding of an authenticated Josiah Keene specimen.

But Mr. Calder is not much given to proclamation. He would have been glad to believe that this somewhat archaic touch was, indeed, that of a nineteenth century New England workman; but before committing himself one way or another he sought proof. And eventually proof came — from

England — in the form of a note from H. H. Cotterell, pointing out the fact that the initials *I. K.* in a small beaded circle with stars constitute the touch of the English pewterer John Kenton (1676-1720). This very design is discoverable as number 250 in Massé's series of reproductions of pewter touches preserved by the Worshipful Company of Pewterers of London.\* As for Josiah Keene, his mark and an undoubted specimen of his workmanship are yet to be unearthed.

### Two Newport Tables

SOMETIME since, *ANTIQUES* published an unusual pedestal tip-top mahogany table belonging to Frederick W. Mercer, of New London, Connecticut, and attributed to the Newport school of cabinetmakers.† The special feature of the table in question was a triangular base supported on three widespread cabriole legs, and above this a three cornered hollow pedestal opening with a door, behind which was ensconced a cabinet of tiny triangular drawers. With

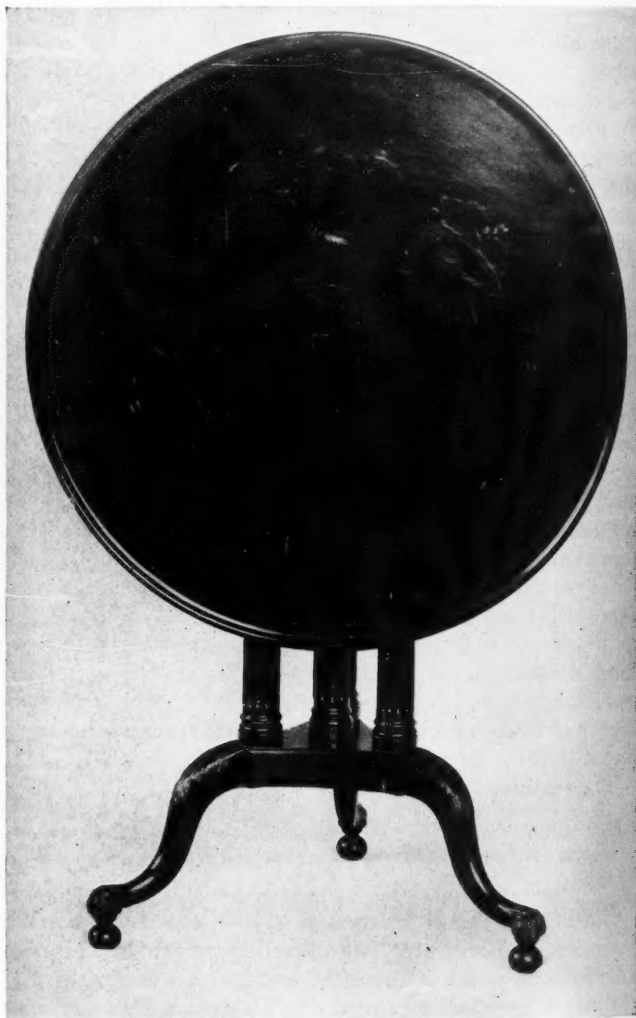


Fig. 1 — NEWPORT TABLE  
(Owned in Philadelphia.)

\*Massé, *The Pewter Collector*.

†See *ANTIQUES*, Vol. IV, page 224.

Mr. Mercer's table were likewise published two similar but less elaborate examples, of other ownership.

In a similar special category are the two tip-top tables here published — one belonging in the family of C. C. Zantzing, of Philadelphia, the other to Duncan Hazard, of Newport. The first mentioned of the two was, at one time, exhibited at the Pennsylvania Museum in Philadelphia, under whose auspices the photograph here reproduced was taken.

That which particularly concerns us in these tables is their triangular bases, each supported on wide-spread cabriole legs, and each, in turn, constituting a platform from which rise four fluted columns, which are joined across their capitals by a kind of triangular abacus. To this abacus are pinioned the cleats of the table top, and upon it rests the top, when in horizontal position.

As already observed, each table displays four of these columns. If the central member of the four were removed, the possibility of disposing a three-cornered cabinet so as to engage the remaining three would readily suggest itself. The result would be that pictured in the earlier number of *ANTIQUES* already referred to.

The tables here illustrated vary somewhat in size. The first, which is slightly stilted by the addition of an extra

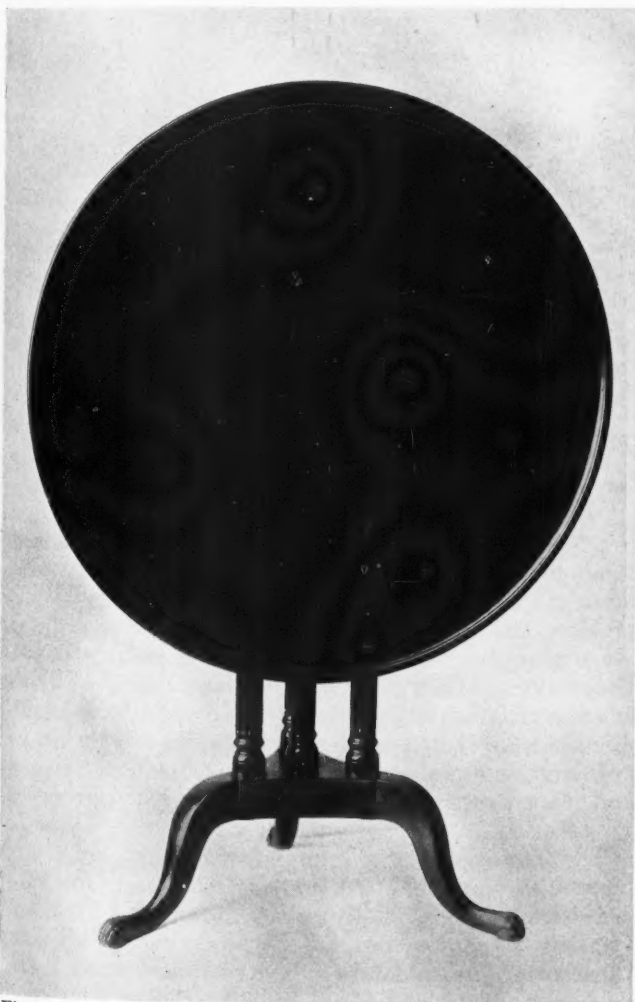


Fig. 2 — NEWPORT TABLE  
(Owned in Newport)



Fig. 3 — THE TABLE OF FIGURE 2

ball under the foot, is, nevertheless, half an inch lower than the second, which stands twenty-seven and one-half inches from floor to upper edge of rim.\* But its top, again, is slightly smaller — twenty-eight and one-half inches in diameter — as against thirty-two inches for the top of the second piece. Each top is cut from a single mahogany plank, and is dished. The columns of the first table are somewhat heavier than those of the second, and the detail of the legs is somewhat more elaborate; but that the legs of both tables were roughed out from the same templet seems more than likely.

No documents detail the history of either piece; but legend points to a Newport origin for both. Mr. Zantzing quotes verbal tradition concerning his family example, to the effect that it has descended, from mother to daughter, from one Sarah Crawford who, at some time during the eighteenth century, married Gabriel Bernon, a Huguenot who had established himself in Providence. This table is now the property of Sarah Crawford Zantzing, daughter of the *ATTIC*'s generous informant.

Mr. Hazard's table came to its present owner from Catherine Weaver, who was of the Goddard family. That fact, in itself, affords but tenuous evidence as to the precise authorship of the table. It can hardly be taken definitely for granted that eighteenth century New England families in need of furniture invariably patronized cabinetmaking relatives.

However that may be, considerations of style point to a common origin for these two tables — probably in a Newport shop; possibly in that of John Goddard.

\*This extra ball, or bun, seems an awkward and rather unnecessary addition, which may have been necessitated in order to bring the table — after its completion — to a convenient level. A height of twenty-six and one-half inches would be hardly adequate.





Fig. 1 — TWO OF THE SIX SAMPLE CHAIRS

These chairs, now quite definitely attributed to an American maker, belong in a group representing the highest achievement of Philadelphia furniture makers.

Owned by Howard Reifsnyder.

## Benjamin Randolph of Philadelphia

By S. W. WOODHOUSE, JR.

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### I. PHILADELPHIA, LEADING CITY OF THE COLONIES

IT is interesting to remember that pioneer collectors called a certain type of high chest of drawers a *southern highboy* until there was discovered, in Baltimore, a walnut lowboy with the label of William Savery, of Philadelphia, in the bottom of the upper drawer. This piece was afterwards purchased by Luke Vincent Lockwood for the Colonial Dames at Van Cortland Manor, New York. Thereupon dealers and collectors, in the flush of discovery, styled all fine American Chippendale furniture *Savery*.

Though there were, undoubtedly, good makers in Annapolis, Baltimore, and Charleston, comparatively little important furniture was, as a matter of fact, produced in the South.

Philadelphia, however, in the latter half of the eighteenth century — larger than New York or Boston — was, for some time, the centre of wealth and luxury in America. As late as 1765, New York had not progressed far beyond

the position of a Dutch trading post; and Boston was a small town of prim and Puritanic character — certainly not a place where luxury prevailed. Concerning Philadelphia, on the other hand, it should be remembered that there were men of wealth amongst the early settlers in Pennsylvania. Their numbers were later increased by the advent of younger members of distinguished English families who, thanks to the opportunities afforded in the new land, were, in due time, able to emulate the elegant and refined surroundings to which they had been accustomed at home.

The significance of the fact that Philadelphia always boasted an important group of fashionables — spoken of as "World's people" in distinction to the plain Friends or Quakers — has not been sufficiently appreciated. During the years prior to and during the Revolution, many Tories, Quaker pacifists, and so on, lived in Philadelphia; and, though the city was occupied by the British, relatively little



was destroyed during the war. Hence it is easy to understand why the major part of the choice American furniture that follows a style which, in a loose way, we may call *Chippendale*, has come to light in Philadelphia — as is indicated by the Pendleton collection at the Rhode Island School of Design, and the Palmer and Myers collections in the Metropolitan Museum.

## II. THE SIX "SAMPLE CHAIRS"

Twenty-five years ago "Jimmy" Curran heard rumors, hunted up and bought a fine chair. It was one of six that old wives' tales had frequently referred to as "the six sample chairs." By judicious efforts the entire six were ultimately unearthed, though one still remains in the family of original ownership.

The first was bought by the Doyen of American collectors, Henry W. Erving, of Hartford. He found it in Curran's treasury one hot summer's day as he was returning from his son's commencement at Johns Hopkins. Of this chair Luke Vincent Lockwood says, "It is the best chair that has been found in this country."\* Three others of the six, one wing and two side chairs, are in the collection of Howard Reifsnyder, of Philadelphia.

Other pieces of furniture showing points of resemblance are the fine chair illustrated on page 91 of Lockwood, now owned by Mrs. Ingersoll of Hartford;† the chairs from the Charles Wharton house;‡ the Cadwalader card table and console table.§ The question which has constantly lain before all collectors is: are these pieces of American or English make? The great connoisseurs have vaguely suggested American, perhaps English; or English, perhaps Philadelphia; and we get nothing more definite.

After the publication of the Metropolitan Museum *Bulletin* (Vol. XIII, No. 12, 1918) in which my friend,

\*Luke Vincent Lockwood, *Colonial Furniture in America*, New York, 1926, Vol. II, p. 92.

†Formerly in the Bulkeley Collection.

‡Exhibited at the Pennsylvania Museum.

§Metropolitan Museum, American Wing.

R. T. H. Halsey rescued the name of one of Philadelphia's brilliant galaxy of cabinetmakers, all were naturally searching for a clue to some of the others, or seeking to discover which of the various kinds of furniture following the gen-

eral fashion of Chippendale was made by which individual of this group. The next considerable contribution to our information came in the form of the very splendid engraved business card of Benjamin Randolph.\* Yet from that time until a chair was discovered bearing Randolph's actual label, we were still at sea, though there had been various efforts to connect the "six sample chairs" with this maker.

## III. BENJAMIN RANDOLPH, CABINETMAKER

Little has been published about Randolph. He was supposed to have come from New Jersey, and it was known that, when he retired, he went to his place *Speedwell Mills*, on Wading River, near Burlington, in that state.

Gradually, however, I have acquired some data concerning this interesting cabinetmaker.† He first married, February 18, 1762, Anna Bromwich, only daughter and sole heiress of William Bromwich, stay maker of Sassafras Street. As

William Bromwich was buried in Christ Church graveyard, November 19, 1763, it would seem that, by his marriage, Benjamin Randolph came into close association with "World's people."

In his early transactions he is noted as "joiner." He possessed one horse, some cattle, and one servant, and paid a tax of £42.16 in the Middle Ward. Soon, however, we find his taxes increased, and he styles himself "cabinet-maker" in 1768.

By regular progression he climbs in the scale as a "carver and gilder," and then as "merchant," until, in 1786, he pays a tax of £176.11, and has property in the High Street Ward, in the Mulberry Ward, in the Middle Ward, in the Northern Liberties, and out in Abington. He is now pos-

\*See *ANTIQUES*, Vol. VII, p. 121, where this card is reproduced.

†Records in the Genealogical Society of Pennsylvania.



Fig. 2 — THE WING SAMPLE CHAIR

The largest chair of the group. This was discussed at some length by Herbert Cescinsky in *ANTIQUES*, Vol. VIII, page 273 et seq. Owned by Howard Reifsnyder.

sessed of two horses, cattle, and one negro. Finally, at the time of his retirement, he styles himself "gentleman," a term not lightly used in the eighteenth century. It would be well to remember that Benjamin Randolph was a cabinetmaker in such a position as to secure Thomas Jefferson's patronage, and, as Jefferson states, to make for that statesman the desk on which the Declaration of Independence was drafted.\*

Several of Randolph's old property transfers are very interesting, and shed further light on our maker of fine furniture.† In 1767, when purchasing his shop in Chestnut Street from one Thomas Shoemaker, a carpenter, Randolph, we find, acquired a lot twenty-four feet wide by one hundred and seventy deep, "through to the lots on High Street," with a seven-foot cartway at the side, adjoining the property of Henry Mitchell, "joiner." We observe that these men, most of them woodworkers, were meticulously accurate, for this deed expressly states "to be paid in dollars — that is to say sixty-six Spanish milled dollars commonly called milled silver pieces of eight, each piece weighing seventeen pennyweights, six grains, fine coined silver and eleven-sixteenth parts of a dollar." So shin plasters, currency, depreciations, and what-not may come and go, but Thomas Shoemaker, Quaker carpenter in Philadelphia, is certain to receive full value in silver bullion.

In 1781, Randolph purchases property, adjoining Benjamin Franklin's lot, for £775 "in gold and silver coins." Of more interest than the fact of sale is the quaint phraseology of the deed when he transfers some of the old Bromwich property on Sassafras Street. It begins:

TO ALL THE PEOPLE, I BENJAMIN RANDOLPH, Carver and Gilder send greeting. Know ye that the said Benjamin Randolph in consideration for £100 gold and silver coins do sell on the north side of Mul-

berry Street "formerly belonging to William Bromwich." William Bromwich died intestate, leaving his only issue a daughter named Anna, upon whom the same descends as heiress at Law, who intermarried with me, said Benjamin Randolph, and by whom I had issue two daughters named Mary and Anna, now living and in their minority and my said wife Anna

some years ago died intestate, whereby her estate in the premises descended to my said two daughters, Mary and Anna as co-partners and Heiresses at Law, subject to the life estate of me, the said Benjamin Randolph as tenant by courtesy, —.\*

#### IV. HERCULES COURTENAY, CARVER

We find that in 1767 the witness to one of the many real estate transactions of Benjamin Randolph is Hercules Courtenay. Now what do we know of Hercules Courtenay? He married Mary Shute, May 18, 1768, at "Old Swedes," Gloria Dei church. He advertises from his house in Front Street between Chestnut and Walnut, where he paid taxes in 1769, at that time styling himself "carver." The advertisement reads:

Hercules Courtenay, Carver and Gilder, from London, INFORMS his Friends and the Public, that he undertakes all Manner of CARVING and GILDING, in the newest Taste, at his House in Front-Street, between Chestnut and Walnut Streets. N. B. He is determined to be as reasonable as possible in his Charges, and to execute all Commands with the utmost Diligence.†

After the Revolution, apparently, he gave up

his artistry and became a "tavern-keeper."

Now we enter the field of conjecture. One seldom goes far out of his way to hunt up a witness to his signature. It would seem probable, therefore, that Hercules Courtenay was in the employ of Benjamin Randolph at the time of delivery of the previously mentioned deed. It is even more probable that, when young Courtenay came out from London, as his advertisement states, he was employed by Benjamin Randolph. Yes, you may say, but what reason is there for connecting Benjamin Randolph



Fig. 3 — THE FIRST OF THE SIX CHAIRS  
Said to be the finest chair yet found in America.  
Owned by Henry W. Erving.

\*Deed Book, D-19, p. 514.

†Alfred Coxe Prime, *Colonial Craftsmen*, from the *Pennsylvania Chronicle*, 8/14/1769.

\*Now in the Library of Congress.

†Recorder of Deeds, Philadelphia.



with six elaborate sample chairs? — To discover that we must follow the story of Randolph's second marriage.

#### V. ESTABLISHING A LINE OF DESCENT

Benjamin Randolph, after his retirement, married Mary Wilkinson, widow of William Fenimore. Benjamin Randolph's will, dated 1790 recites:

Whereas there was a verbal agreement between me and my wife, Mary, previous to marriage, that neither of us would claim any right in any property of the other, in consequence I have not meddled in her real or personal estate, therefore I bequeath to my said wife, Mary, £20.\*

Such ante-nuptial agreements were common usage.† The supposition that Benjamin Randolph came from the Fitz-Randolphs of New Jersey is strengthened by the fact that his only surviving daughter, Anna, after her father's death, went to live in Morristown, New Jersey, in which vicinity the name of Fitz-Randolph is prevalent.

Randolph's second wife, Mary Wilkinson Fenimore, survived him by some years. In her will, dated June 1, 1816, in the fifth paragraph, occurs the statement: "All the remainder of my household goods I give unto my son, Nathaniel Fenimore" (her son by her first marriage). By the second clause of the first paragraph, her daughter Priscilla is to have a home with her brother Nathaniel Fenimore as long as she remains single. Nathaniel Fenimore, who inherited under this will, married Rebecca Zelley, and had a daughter Rebecca Zelley Fenimore, who was born in 1831, and eventually married her cousin Samuel Stockton Zelley.

Five of the six sample chairs have been purchased from the descendants of Nathaniel Fenimore, stepson of Ben-

jamin Randolph. Benjamin Randolph was living with Mary Wilkinson Fenimore Randolph at the time of his death, and, though his will makes no mention of his personal effects, it seems reasonable to suppose that these prized

pieces of household gear — the six chairs — remained in possession of his widow. From her they would naturally, by descent, pass to her heirs, after Benjamin Randolph's only surviving daughter Anna had gone to live in another part of the state; for, in those days of poor roads, one endeavored not to transport household furniture over long distances.

#### VI. THE ARGUMENT FOR AMERICAN WORKMANSHIP

It has generally been accepted that chairs of the latter half of the eighteenth century showing rounded, stump rear legs, or those so constructed that the seat rails completely pierce the stiles at the back, are, by those signs, to be classed as products of Philadelphia craftsmanship. Some of our six sample chairs display these characteristics; some do not. On that point, more presently.

In proportion the six chairs follow English rather than American precedent — the precedent of the *Director*, Plate XVI. American chairs tend to be smaller

in the seat than English chairs, especially narrower at the rear of the seat. American chairs, however, have higher backs than contemporary English pieces.

The fact that our specimens follow English precedent in proportions is by no means evidence of English manufacture; though it does argue close regard for English methods. It is, therefore, to be noted that, in the Pennsylvania Museum, there is a very simple chair, bearing the label of Benjamin Randolph, which follows English proportions and in which the seat rails do not pierce the stiles. While the carving and structure of the splat of this chair are fine,



Fig. 4 — THE SECOND OF THE SIX CHAIRS

The splat so broken as to engage the stiles of the back is an unusual feature. The lion's-paw feet should be compared with those shown in Figure 2 and with the feet in Figures 7 a, b, and c. Privately owned.

\*At Trenton, New Jersey.

†Information of Dr. and Mrs. Satterthwaite, genealogists, at Trenton, New Jersey.



they are extremely simple, for this is a much less elaborate type of chair than those pictured in the *Director*.

The only plates in the *Director* showing chairs with the splat spreading widely to connect with the sides are the three with ribbon-backs, and those in Gothic and Chinese taste. Mr. Erving's chair (*Fig. 3*), in its essentials, resembles the ribbon-back. The carving of all is of a peculiarly soft, rounded character, which has been spoken of as French carving. The second sample chair (*Fig. 4*), closely resembling Mr. Erving's piece, has the back splat widening at its upper third so as to become attached to the stiles. Very similar, again, is a hall chair exhibited by the late John D. McIlhenny at the Pennsylvania Museum in the Chippendale Show of 1924.

The two latter chairs present so many features in common that their close study is well warranted, though the modern upholstery of the sample chair quite alters lines that are intensified by the wooden seat in this superb example of Mr. McIlhenny's.

The Erving chair has rear legs following the English fashion; the two Reifsnyder side chairs, previously referred to as part of our sextette, have back legs with rounded Philadelphia stumps; the second chair has back legs with rounded Philadelphia stumps; the sixth chair likewise shows the Philadelphia stumps. In the chair at the Pennsylvania Museum the side rails do *not* pierce the stiles; in the two Reifsnyder chairs, the side rails do *not* pierce the stiles; in the second sample chair, the rails *do* pierce the stiles; in the sixth sample chair, the side rails *do* pierce the stiles.

Study of the illustrations will make it clear that the leg of the Cadwalader card table is merely the leg of the second chair elongated. The carving of the skirt of the card table and of the skirt of this second chair are virtually identical, and show, further, close similarity to that of the

skirt of the Erving chair. Very similar handling is revealed in the carving of the Cadwalader pier table in the Metropolitan Museum, the Washington sofa in Independence Hall, and the Louis Myers pie-crust table in the Metropolitan Museum, the pier tables in the Pennsylvania Museum, the Pendleton collection at the Rhode Island School of Design, and, lastly, with the less ornate chairs from the Charles Wharton house. Mrs. Ingersoll's chair and Miss Esther Morton Smith's,\* in varying degree, exhibit the same construction, timber, and carving.

It is interesting to note the English professional point of view as embodied in the opinions of Herbert Cescinsky, who states that, in English chairs, one seldom finds the side rails of as heavy timber as in American analogues; that the rounded stump legs do not occur in fine English furniture of the second half of the eighteenth century; that the side rails of our sample chairs are of heavier timber than is customary in English pieces; and that the bracing of these pieces is done in a manner peculiar to Philadelphia.†

In his advertisement, Benjamin Randolph not only draws attention to the fact that he makes all these fine things, but likewise does "Carving,

Gilding, etc., performed in the Chinese and modern taste." As Hercules Courtenay seems either to have been in Randolph's employ or to have enjoyed specially friendly relations with him, I do not think we go too quickly in suggesting that all these chairs — as well as other similar pieces — were probably carved by Hercules Courtenay.

At least five members of the Carpenters Company of Philadelphia were possessed of Swan's *British Architect*, published in 1745. The third edition of Chippendale was bought by the Philadelphia Library Company in 1762. The



Fig. 5 — THE SIXTH CHAIR

The least ornate of the group. Designed in the Gothic style. The rear stump legs and their relationship to the lines of the chair-back should be compared with those of Figure 4. Privately owned.

\*Exhibited at the Pennsylvania Museum, December, 1920.

†*British American*, London, June and July, 1925.

Loganian Library had a copy of Battie Langley's *Treasury of Building and Working Men's Designs*, published in 1745. When Benjamin Randolph bought his shop in Chestnut Street, Smithers, who engraved his business card, was working in Philadelphia. There is no doubt that this engraver had access to the copy of the *Director* owned by the Library Company, or, more probably, to one of the several copies that I believe were in the possession of individual craftsmen in the city. It is significant that where we do find

Philadelphia-made Chippendale furniture, it is from plates in the third edition, the copy owned by the Library Company.

Whatever the place which history ultimately reserves for Benjamin Randolph or Hercules Courtenay, it is quite certain that these six chairs, now considered together for the first time in more than one hundred years, are outstanding examples of work in the Chippendale fashion, and have undoubtedly had their home on the banks of the Delaware since before the Revolution.



Fig. 6 — THE CADWALADER CARD TABLE

The leg of this table is little more than an extension of the chair leg of Figure 4. The two skirts are almost identical.



Fig. 7 — DETAILS

- a. Leg from the wing chair shown in Figure 2.
- b. Leg from the Washington sofa in Independence Hall.
- c. Leg from the second chair, shown in Figure 4.





## More Old Razors

By HENRY T. LUMMUS

### INTRODUCTORY

SOMETHING over four years ago, in December, 1922, to be exact, Judge Lummus published in *ANTIQUES* an article entitled *Old Sheffield Razors*, in which he discussed at some length the philosophy and practice of razor-collecting, the history of the razor as an implement of the toilet, and therewith, very briefly, the names and histories of the chief English and American manufacturers of razors during the first half of the nineteenth century. In presenting the following material, which is essentially supplemental to that which previously appeared, the author has discovered no reason for repeating any of the information then offered. He has felt it sufficient simply to picture some of his more recent acquisitions and to accompany the illustrations with such amplifying notes as seem necessary. Since 1922, the circle of readers of *ANTIQUES* has materially widened, and, in the process, the number has increased of those likely to be stirred by contemplation of the lethal weapons with which the men of a courageous generation were wont to keep the verdure of their open and unprotected countenances in a state of decorous subjugation.

All the illustrations are from the author's collection at Lynn, Massachusetts, except as otherwise noted. The dates assigned are, of course, only approximate. Those which follow the maker's name are those which mark the term of the business under that entitlement. — THE EDITOR.

1. Date 1770. Maker, unknown, doubtless of Sheffield, England. Trademark, pipe and N or Z. Handle, bone. The pipe in various combinations was used as a trademark by several Sheffield cutlers.

2. Date 1775. Maker, John Brammall or Bramhall, Storrs, near Sheffield (1770-1800). Trademark, Joppa. Inscription Bramall. Handle, black horn.

3. Date 1780. Maker, John Shepherd, Sheffield (1770-1795). Trademark, crown and Wolf. Handle, tortoise shell, metal end.

4. Date 1785. Maker Brittain, Wilkinson & Brownell, Sheffield (1780-1840). Trademark, France. Handle, red horn.

5. Date 1785. Maker, Thomas Warburton, Sheffield (1770-1835). Trademark, Lisbon. Handle, black horn, metal end.

6. Date 1824. Maker, John Scotti, probably of Sheffield. Inscriptions, John Scotti, warranted; Lafayette. Handle, black horn. The blade, including tang, is  $6\frac{1}{8}$  inches long,  $1\frac{1}{8}$  inches wide, and  $\frac{1}{8}$  inch thick; and the razor weighs 4 ounces, 54 grains, avoirdupois. The writer has seen none heavier, except the one shown as J in his earlier article, which weighs 40 grains more.

7. Date 1820. Maker, George Wostenholm, Sheffield (1797-1823). Inscription, Wostenholm. Handle, mottled horn, pressed to show, on mark side, figures entitled Fame and Hope; on pile side, conventional floral design.

8. Date 1825. Maker, unknown, Sheffield. Trademark, Norfolk Sheffield. Inscription, Silver steel. Handle, ivory. The blade, including tang, is only  $4\frac{1}{2}$  inches long; the writer has seen none shorter.

9. Date 1845. Maker, T. Ascher, Sheffield. Inscription, Supe. silv. steel. T. Ascher, Sheffield. Blade etched with Masonic emblems. Handle, black horn. The blade is  $1\frac{3}{8}$  inches wide; the writer has seen none wider.

10. Date 1845. Maker, William & Samuel Butcher, Sheffield (1830-?). Inscriptions, Manufactured by Wade & Butcher, Sheffield; The celebrated fine India steel razor. Handle, black horn, pressed to show, on mark side,



*The Washington razor universally approved (sic), American eagle with Native American, portrait of George Washington, 4th July 1776; on pile side, log cabin, Light and liberty, Made expressly for John Warrin, New York. John Warrin dealt in needles and incidentally in razors in Maiden Lane, New York, from 1833 until 1857.*

11. Date 1840. Maker, Joseph Elliot, Sheffield, (1821-1854). Trademark, C reversed and C, with cross between. Inscription, Joseph Elliot, best silver steel. Handle, black horn with brass inlays showing stag hunt.

12. Date 1855. Maker, Southern & Richardson, Sheffield (1847-?). Inscriptions, Southern & Richardson, makers, Wheelon works, Sheffield; Diamond edge razor. Handle, black horn.

13. Date probably 1844, possibly 1837. Maker, Hawcroft & Pearson, Sheffield, (1835-1844). Inscription, Hawcroft & Pearson's razors warranted, Sheffield. Handle, black horn, pressed to show, on

mark side, American eagle, Native American; on pile side, pen, book, liberty cap, rays of light, *Light and Liberty*. Designed like number 10 to appeal to the Native American or Know-Nothing movement, which began about 1837, was renewed 1843-1846, had its greatest success in the fifties, and ended before the Civil War.

14. Date 1840. Maker, Joseph Elliot (*supra*). Trademark as above. Inscription, Joseph Elliot. Handle, ivory lined with brass, like a knife.

15. Date 1828. Maker, unknown. Inscription, Dewing Tyler & Co. Worcester. Inscription on handle, Amos Lawrence. Handle, ivory lined with brass. The writer cannot find trace of Dewing Tyler & Co. in Worcester, England, or Worcester, Massachusetts.

16. Date 1838. Maker, George Johnson & Co., Sheffield (1810-1855). Trademark, seven stars. Inscriptions, crown, G. Johnson; A present from a friend. Handle, ivory.

17. Date 1855. Maker, Brookes & Crookes, Sheffield. Inscription, bell, Brookes & Crookes, Makers, Sheffield. Handle, ivory.

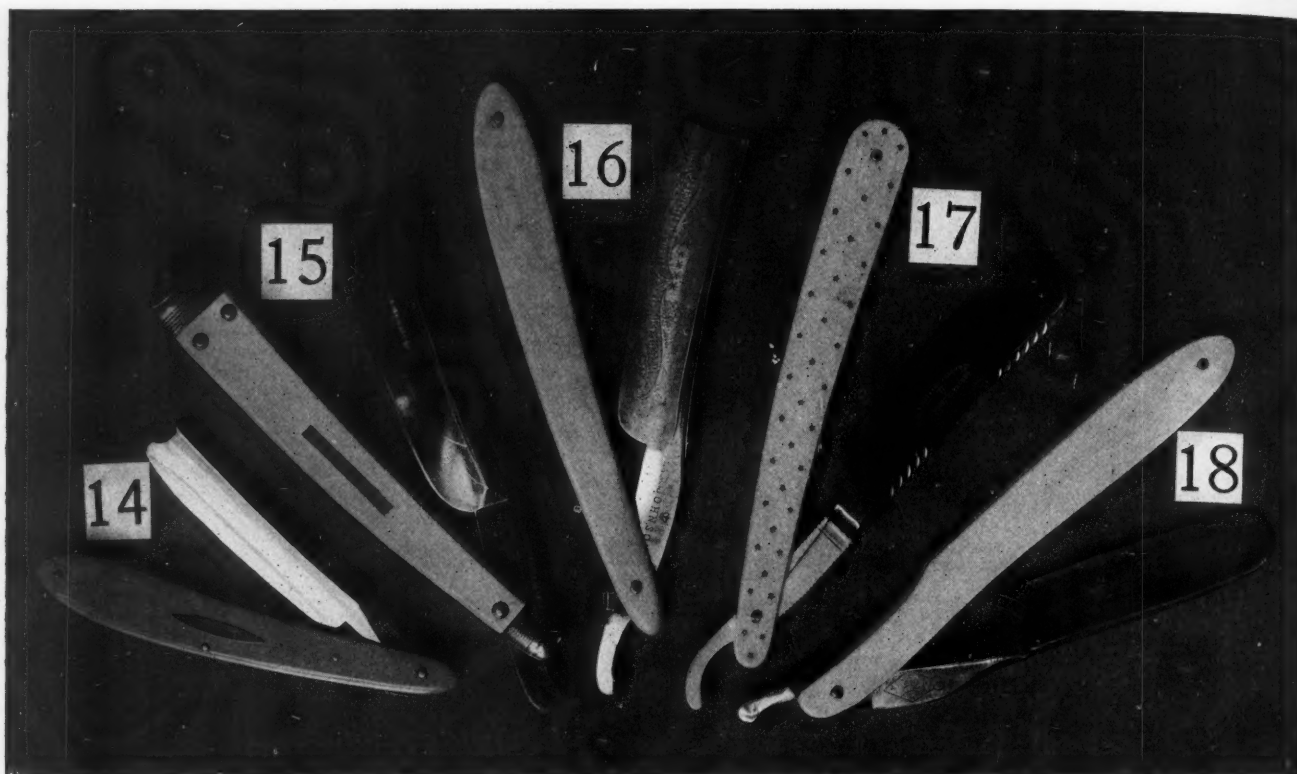
18. Date 1855. Maker, unknown, doubtless of Sheffield. Trademark, diamond surmounted by ellipse, containing the English registry marks. Handle, ivory.

19. Date 1845. The dates of the four American razors, 19, 20, 21 and 22, cannot be estimated with much accuracy, for American razors did not always follow contemporary Sheffield fashions. Maker, Henry Harrington, Southbridge, Massachusetts (1818-1876). Harrington was born at Shrewsbury, Massachusetts, Sept. 10, 1796, of American parentage; built a small cutlery shop in 1818 in the northerly part of Southbridge, called Brookside, on the banks of the Cady brook, apparently the same as the premises on the road to Charlton which he bought May 18, 1824 (Worc. S.D.

Deeds, 241-182), agreeing to maintain a grindstone operated by water and to sharpen his grantor's tools; and died at Southbridge, Sept. 9, 1876. His business is still operated as Harrington Cutlery Company. Inscriptions, two hearts with eagle between, *Manufactured by Henry Harrington, Cutler to the People, Southbridge, Mass.* Handle, ivory. Owned by A. E. Rhodes, Wollaston, Massachusetts. The writer has revised his ideas about the scarcity of early American razor makers. More than a century ago scythe factories were established in various New England towns, and these occasionally made razors as well as other cutlery, although they could not have supplied more than a tiny fraction of the local demand for razors. For example, the writer has a typical razor of the 1820-1833 period, stamped J. Lee, Medway, Mass.

20. Date 1845. Maker, J. Perkins, place unknown, but doubtless in America. Inscription, J. Perkins. Handle not original. Possibly J. Perkins was related to Nathaniel Perkins of Newburyport, Massachusetts (born



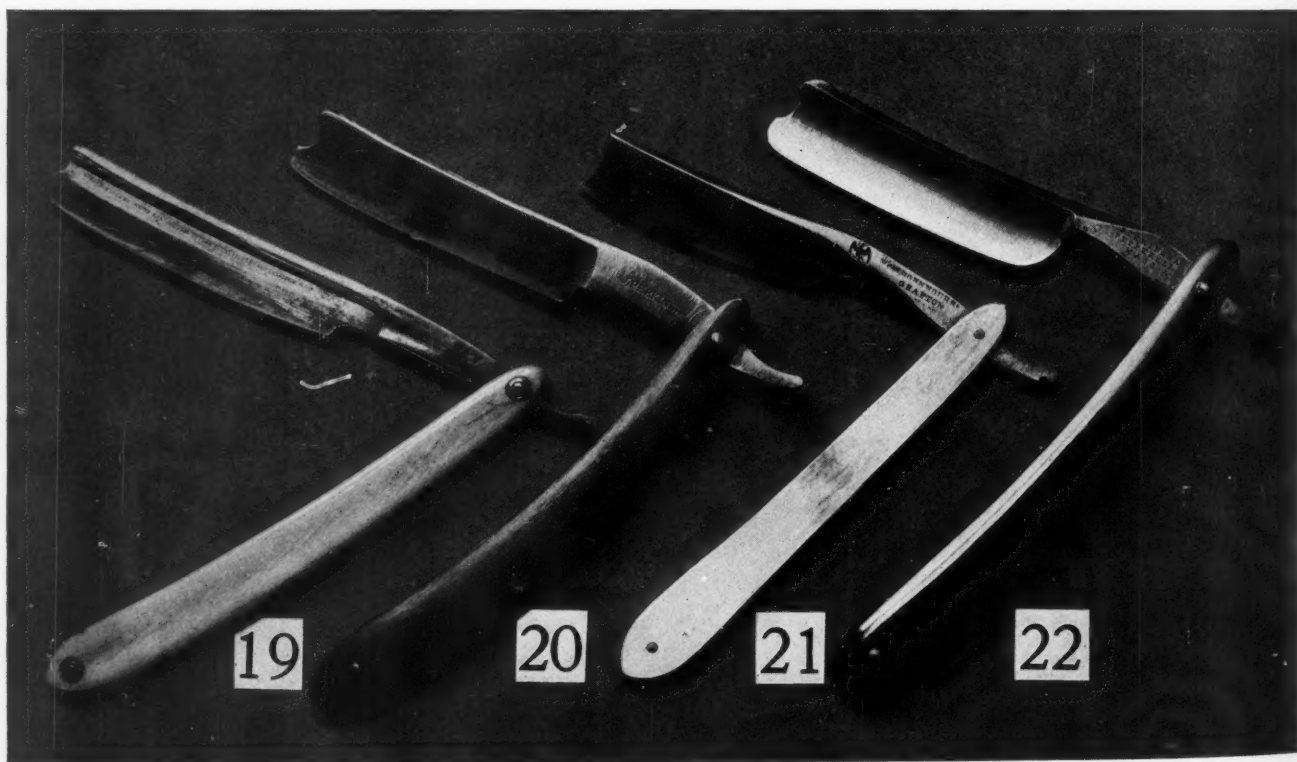


April 18, 1803, died an engraver Nov. 29, 1847, nephew of famous inventor Jacob Perkins), who made miniature scissors praised in the Newburyport *Herald*, quoted in *Mechanics' Magazine*, London, for Feb. 26, 1825, Vol. 3, page 364.

21. Date 1855. Maker, *Rawson & Nourse*, Grafton, Massachusetts. Inscription, eagle, and *Rawson & Nourse, Grafton, Mass.* Handle, ivory. Judge W. E. Fowler and I find rumors to the effect that Doctor Levi Rawson, a physician of Grafton, born March 17, 1800, (Brown, 1825),

was a member of this firm at New England Village, now North Grafton about 1861. Note the amateurish shape of this razor.

22. Date 1860. Maker, *Aaron Burkinshaw*, Pepperell, Massachusetts (1856-1881). Inscription, *A. Burkinshaw, Pepperell, Mass.* Burkinshaw was born at Sheffield, England, Feb. 14, 1814; came to Berryville, Connecticut, in 1846; removed to Pepperell, in 1856; and died there Aug. 8, 1881. He often used the trademark *Exile*. Handle, black horn. Owned by A. E. Rhodes, Wollaston, Massachusetts.



## Silhouette Technique

By MRS. F. NEVILL JACKSON  
Author of *History of Silhouettes*

*Illustrations from the author's collection*

THE simplicity in line of the true silhouette portrait has a more vital effect upon the mind than any other expression in art; for the eye, undisturbed by modeling and color, receives a direct and vigorous impression. The different types of silhouette technique manifest in comparatively modern examples of the art — that is, examples dating from the eighteenth to the twentieth centuries — are, roughly, three in number: *painting*, *cutting*, and *printing*.

The fundamental idea in all silhouette work is that of giving permanence to a shadow. Death is associated with its legendary origin; the tapers at the head of the bier throw a shadow of the death mask on the wall; reverently a hand traces the outline, which is believed to be sent as miraculous consolation. Several artists have used this primary idea in simple portraiture as a subject for their pictures. Le Brun, Schenau, and Mulready are amongst those whose work illustrates this point in our story. Another artist who used the dramatic shadow was Benjamin West the American, President of the English Royal Academy, who succeeded Sir Joshua Reynolds in that important post.

### PAINTED SILHOUETTES ON GLASS

Those silhouettes which are painted from the back on flat or convex glass, and are then furnished with a white or pale-tinted background, so that the shadow of the opaque painting is thrown on the card, or plaster, exemplify

this process. Thus, in Figure 1, we see the portrait of a man painted in dense black, from the back, on convex glass. The collar is left white; the stock is indicated in delicate line; the shirt frill shows slightly in outline below. When

held at a correct angle, this portrait casts a shadow on the plaster background. This example is in its original frame of black papier-mâché, with brass oval and rose ornament to secure the ring.

Such convex glass portraits are sometimes curiously manipulated, and are called thumb pictures. The face will be made of a dense black, obtained by using pine charcoal dust mixed with beer or spirits. Lines are drawn to outline the figure, and a shading of black is laid down and spread by means of the thumb. One can see the whorls of the skin left as clearly as in the finger print identifications of the police of the present day, and the rough but effective method can be recognised at once.

Painting on convex glass was often treated with a thin coating of composition or wax. The silhouette was thus protected from destruction by erasure, if the portrait lost its frame; but the lovely shadow-casting convention — the reminder of nature's own shadow portrait — was, of course, entirely lost if wax was added.

Such waxing is, unfortunately, a frequent cause of damage. Many beautiful portraits have suffered from extremes of temperature, especially when they were hung — as they so often were — on the chimney wall. After

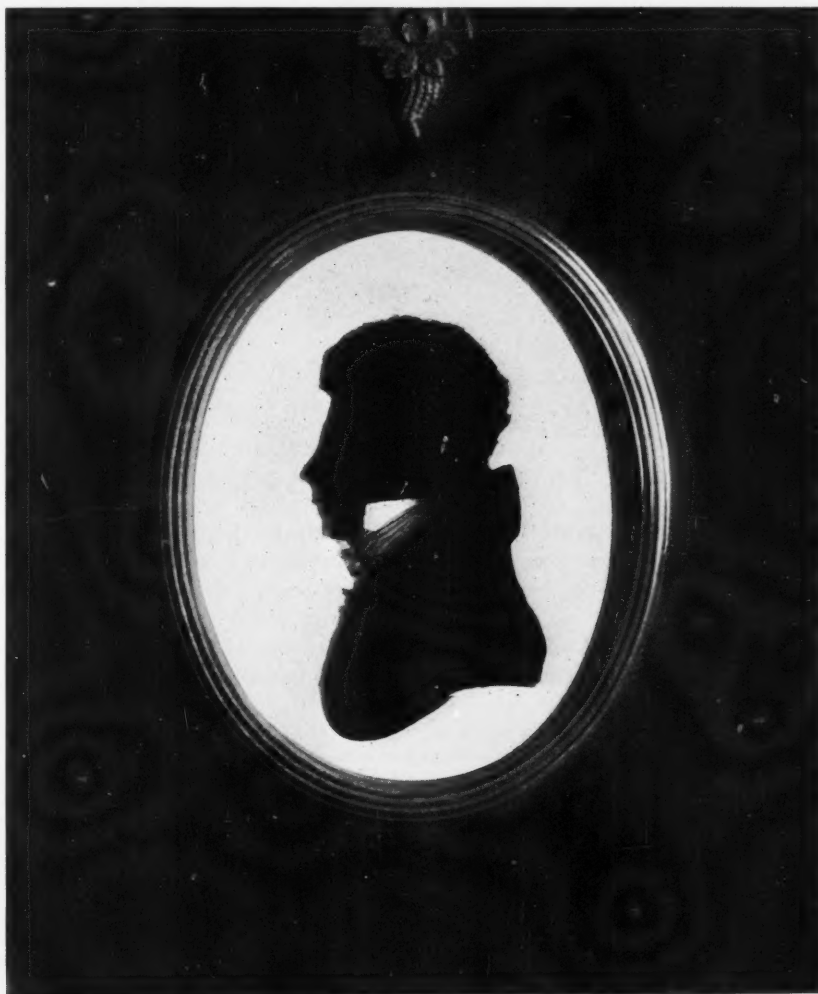


Fig. 1 — PAINTED SILHOUETTE ON GLASS

Painted in opaque pigment on convex glass so as to cast a profile shadow on the light ground behind.



undue warmth, cold would shrink the wax and cause disfiguring cracks. Mrs. Beetham's portraits on convex glass, with or without wax filling, are amongst the finest of their kind. Lea of Portsmouth is another good exponent of the method. Rosenberg of Bath (1828-1869), whose son was an associate of the old English Water Colour Society, was also proficient in this process. His addresses at Bath were "14, The Grove," and "at Mrs. Barclays, ye Temple."

The Jordan brothers (1783) painted on flat glass. Their work is extremely bold, without detail except in outline. Their portraits are generally found mounted on card and are very rare. Six fine examples, reproduced in my *History of Silhouettes*, show Thomas Deverell in ribbon-tied wig and shirt frill; Ann Caroline, Susan Elizabeth, and Hester, charmingly bewigged and coiffed in the fashion of the day. These were formerly in the collection of Mr. Montague's guest and were sold for a large price at Christie's. Figure 2 is from a silhouette by Jordan, and should be interesting to all students of Harvard College and to all lovers of American antiquities, as it is the portrait of a member of the Holworthy family, whose ancestors were old Matthew Holworthy and his lady, for whom Holworthy Hall, Harvard, is named.

Sometimes the process of glass portrait painting was reversed, and the flat or convex glass, having been blackened all over, the outline of the head or figure was then drawn in with a sharp point and the black removed, except where it served as the filling of the outline objects to be silhouetted.

The back of such portraits was then treated in any one of several different ways: gold leaf or gold tinsel paper was placed over the back, or silver leaf was used; wax or thin glue was then run over the back, and the gold and black portrait was secure from damage by rubbing.

The richness of the gold or silver foil background made this variation of glass portraiture very suitable for jewels, and the process was much used in France and Germany. A fine French ring, for example, is mounted in gold with a man's head, done in this process, which is called *églomisé*. The round button or box lid in Figure 3 *b* is made by this process, and is a French example—probably a portrait of one of Napoleon's generals. *Le petit Caporal* was fond of these simple and decorative souvenirs, interesting examples of which may be studied at Malmaison.

I have also a beautiful onyx brooch, of French workmanship, mounted in gold, with a woman's head of an earlier period in this black and gold method.

"A. Charles, No. 130 opposite the Lyceum Strand" advertises himself as "the original miniaturist on glass." His prices are interesting; "from 2/6 to £4.4.0." is what was charged in those days.

#### PAINTED JEWEL SILHOUETTES

Under *painting*—this first division of silhouette technique—comes all jewel work. The work of Miers, nearly always signed, may be found in these rare jewel pieces. They are sometimes very minute, the head only the size of a pea. The mourning ring of Figure 3 *c* is in memory of Joshua Calley, who died June 13, 1788, at the age of fifty-three. As the face of the portrait is unrelieved in black, we may be sure it represents Mier's earlier method, perhaps before he had left Leeds and had adopted the bronzing contour lines of his partner Field, shown in the clasp of the gold mounted pebble bracelet (Fig. 3 *d*). The mourning ring is painted on plaster. One wishes that some of the old sentiment which led to the creation of such charming baubles were with us now.

The graceful little portrait in a pearl-set frame is one of Jack Dempsey's color silhouettes (Fig. 3 *a*). The face is a tender, darkish grey, the laciness of the transparent cap is indicated, and there is a faint rose color in the dress: a very lovely jewel painted on card.

From a tiny trade label printed specially for Miers' miniature work, we learn that a greatly enhanced price was always asked for jewel work.

#### PAINTED SILHOUETTES ON PLASTER

Figure 6 shows one of John Miers' early portraits, painted on plaster. The original is in dead black, though glass over the portrait has obscured the full effect. The frame is of the old, black papier-mâché type, with original ring and ornament. Miers' earliest label is very rare. It reads "Perfect likenesses in miniature profile taken by J. Miers Leeds." Later labels give 111 Strand as the address: "opposite Exeter 'Change, Proflist and Jeweller late of Leeds."

Miers' name is first mentioned in the London *Directory* of 1792. Miers and Field appear as partners in 1827.



Fig. 2 — PAINTED SILHOUETTE ON GLASS  
By William Jordan, 1783.  
Portrait of a member of the Holworthy family.

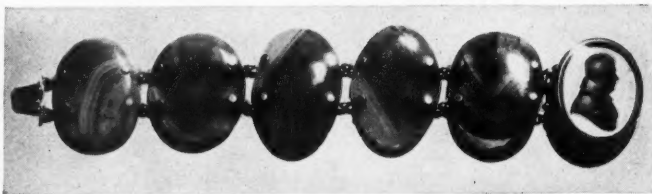
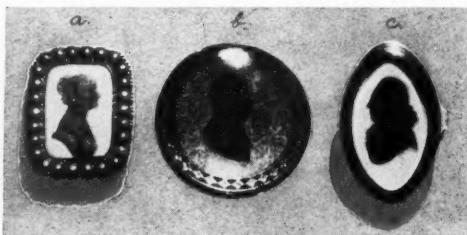


Fig. 3 — PAINTED SILHOUETTE JEWELS  
*a.* Pearl-set brooch with profile in color by Dempsey.  
*b.* Button, or box lid, *églomisé* (French).  
*c.* Mourning ring with portrait by Miers.  
*d.* Bracelet of pebbles, with man's portrait on plaster for the clasp.



Fig. 4 — PAINTED SILHOUETTE ON CARD  
By Charles of Bath. The costume indicates a year not far from 1790.

technique differed considerably from that of many of his contemporaries, as he used Indian ink and fine line, together with solid black brush work. Sometimes examples are to be found in which the draperies and dress are in color. I have seen a lady with apple green and another with a brown bodice, and — curiously enough — the two wear identically the same cap, a complicated structure of bows, flounces, and ribbons. Yet the coincidence is not vastly surprising; for Charles, in one of his trade labels, tells his clients that they need not have their heads "dressed" before sitting to him, as he lends dressings in the latest fashion.

Mrs. Beetham also adopts this time-and-trouble-saving method for her clients. It is probable that the silhouette of Figure 5 is by Mrs. Beetham. It is a slight sketch, but bears no trace of want of finish. The sweet and piquant face is drawn on card, the faint outline of cap, the soft hair tendrils, and the ruff and high-waisted bodice of the First Empire give a very charming suggestion of beauty and simplicity in design.

The superb example of the Cover shows an exotic type of silhouette painting in all the glory and incongruity of coloring. One easily visualizes the Duke of Wellington's "dandies," whose bravery, powers of endurance, and dauntless spirit the great Duke valued so highly and praised so unreservedly during the Peninsular War. Could dressiness go further? The vivid scarlet coat, blue sash, white breeches, and shirt frill, gold epaulettes, badges, stripes, and buttons, the bright blue collar and revers, enormous cocked hat with rakish plume, cockade strap and tufts; and, with all this, the black profile, the faintly

#### PAINTED SILHOUETTES ON CARDBOARD

The oval portrait of Figure 4 is that of a lady of fashion, in a chic hat and with a scarf daintily wound round her head. It is typical of the work of Charles, an eighteenth century profilist, whose portraits have extraordinary charm. His

indicated whiskers, and the tied wig — here is the apex in quality, charm, and extravagance in silhouette painting; but by whom?

Alas, I have never found a trade label name or an initial to indicate the silhouettist's name! I have sought silhouette portraits for twenty years, but I have found only eighteen of such specimens. Two of them are reproduced in colors in my *History of Silhouettes*. It is possible that Lea of Portsmouth painted these fine incongruities; they are of his date and his superb quality in workmanship. Should one of my readers possess a similar portrait painted on card and signed, I should be glad to hear of it.

August Edouart, in his little old *Treatise*, comments adversely on the use of color in shadow portraiture. We cannot but agree with his logic, nor can we condemn a style which has given us such beautiful and artistic incongruities. Surely here is a case in which the beauty and quality of the result justify the method.



Fig. 5 — PAINTED SILHOUETTE ON CARD  
A work of the First Empire. Probably by Mrs. Beetham.

then cut the outline. The cutting was sometimes done by an ingenious machine. At least two of these machines still exist. Dickens, in the inimitable letter of Sam Weller to his Mary, tells of the "profeel" machine. There is no doubt that black profile portraiture deteriorated in quality when

#### CUT SILHOUETTES IN BLACK PAPER

Edouart's name brings us to the second great type of silhouette technique, for he will remain, for all time, its most important exponent, not only because of his marvelous free-hand scissor work and his genius for securing an exact likeness, but also because his painstaking method in naming each portrait, dating it, and placing in a reference folio a duplicate (he cut in doubled paper) has enabled many descendants of his sitters to identify the portraits of their ancestors, authenticated by name, date, and address.

Some of the silhouette cutters first drew their subjects on the white side of blackened paper, and



Fig. 6 — PAINTED SILHOUETTE ON PLASTER  
By John Miers, who began work in Leeds, Yorkshire.





Fig. 7 — HOLLOW CUT SILHOUETTE  
Cut in a white paper mat and backed  
with black satin. Here used in a  
locket.

Hubard, of English birth and American fame, was a cutter; his name is often embossed on his mounting card. It is possible that he also painted, as one of his trade labels includes the phrase "Likenesses both in ink and in colours." He frequently enhanced the effect of his cutting by bronzing; that is, heightening effects and indicating contour with gold penciling.

J. Gapp and E. Haines were both early Victorian cutters, who had booths on the old chain pier at Brighton. Samuel Mitford (1810) was a notable cutter who, though he became a naturalized American citizen, returned to England in 1844, and died at Weston-super-Mare in 1896.

#### HOLLOW CUT SILHOUETTES

A variant of the cutting technique is shown in portraits which are cut *hollow*. Of this type there are many examples in the Library at Washington, though without record of date or the name of the donor. These portraits are literally cut out of white paper. The hole thus made, being backed with black velvet, satin, or paper, shows the outline of the head and bust. Frequently lines indicating hair or details of dress were added in pen and ink at the edges of the portrait. Examples of this technique are met with more frequently in the United States than elsewhere. Charles Wilson Peale and Samuel Chapman were two prolific workers in this method, an example of which is shown in a locket in Figure 7.

William Henry Brown was born in 1808 in Charleston, South Carolina. He traveled widely in the United States, cutting mostly full-length portraits, in which the hair is generally in line, with body color. He called his studio the

practised by artists who frequented fairs and places of amusement, using, to guide their cutting, mechanical methods, such as rods which were passed over the profile. How could such sensitive and yet important features as the brow and lips be correctly outlined by means of a rod? No wonder such machines made profiles fall far short of the charm inherent in the shades of Charles, Beetham, Field, Miers, and Rosenberg, of the eighteenth and early nineteenth centuries.

*Brown Gallery*, in whatever town he happened to be stopping. In 1845 was published, by E. B. and E. C. Kellogg, Brown's *Portrait Gallery of Distinguished American Citizens with Biographical Sketches*. This book, which contains twenty-six full-length silhouettes, is now rare.\*

Under the cutting process must be classified all those interesting landscape and genre pieces in miniature which were made by some of the professional portrait cutters and by many amateurs. In the scrap-album period — chiefly the first half of the nineteenth century — nearly every young lady possessed an elaborately bound book, with blank or embossed pages waiting to be inscribed, in prose or verse, with the noble sentiments of her friends. Cut or painted portraits, usually by amateurs, are to be found in many of these books. Cut representations of flowers, domestic and rural scenes are also to be found. Some professionals advertise to cut suitable pieces for scrapbooks; and many amateurs were distinguished in this art. Princess Charlotte was one of the most industrious;

and the late Lady Dorothy Nevill owned a lovely little blue morocco bound volume with silver clasps which contained many of her portrait and fancy subject cuttings.

Engraved silhouette portraits offer an interesting study. In old biographies and autobiographies, the frontispiece is often a portrait in silhouette; and one wonders where is the original from which the print was taken.

At the end of the eighteenth century, too, several series were published, with the portraits of the "Worthies" in a certain district. An example is the publication of *Warrington Worthies*, in which thirty-nine silhouette portraits are given, with suitable letter press. Another is the *Hundred silhouettes of illustrious and celebrated persons after the originals by Anthing*,

1791. This has lately been reprinted. Brown's portrait gallery, reproduced by lithography, has already been mentioned.

Edouart's *Treatise* published in 1835, was illustrated entirely from his own cuttings. There are many other books, headed by Lavater's *Essays of Physiognomy*, carrying shadow portraits (which give the most accurate profile obtainable) and silhouette cuttings in landscape or grotesque.

\*The Reverend Glenn Tilley Morse, of West Newbury, Massachusetts, who owns one of these rare copies, writes as follows:

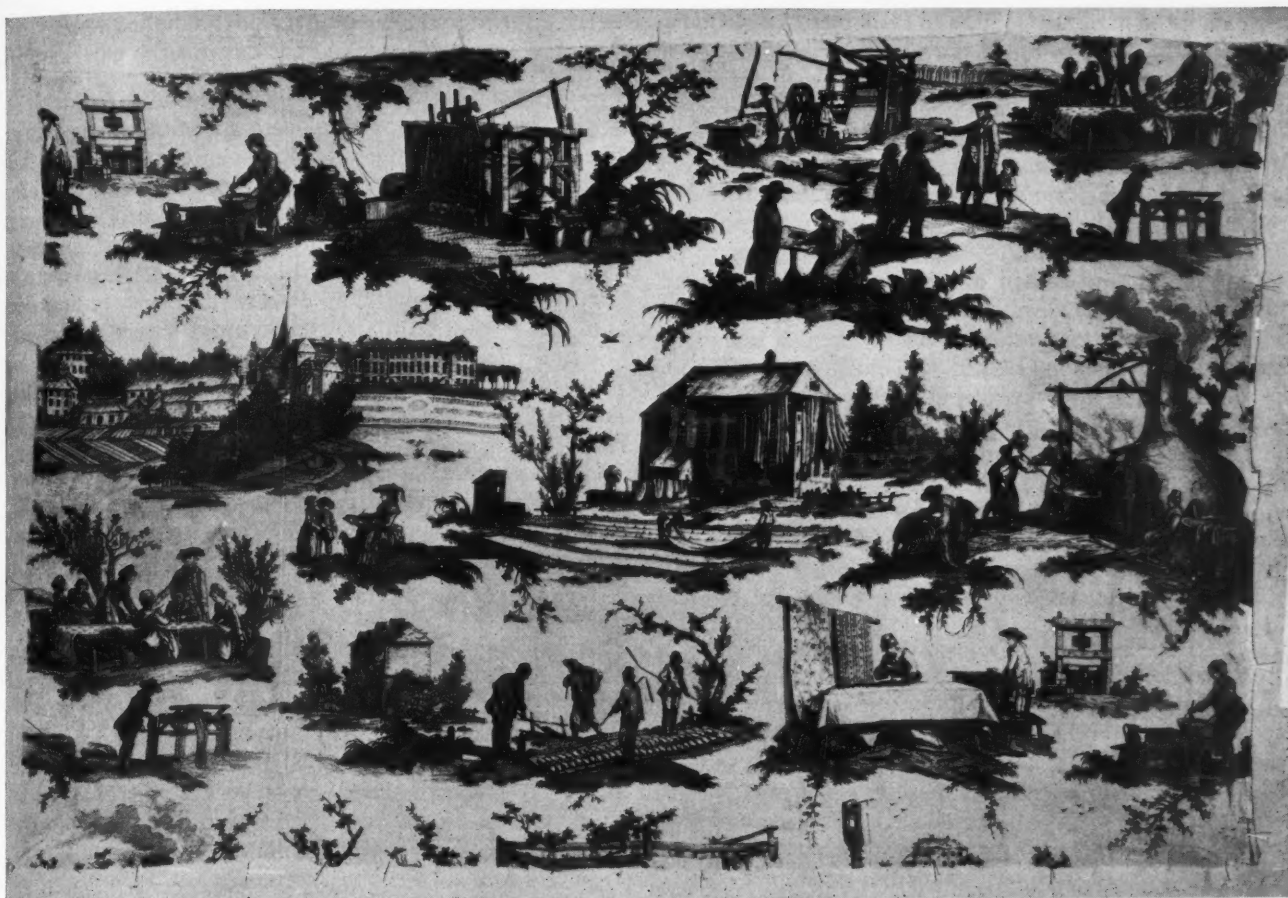
These silhouettes have appropriate backgrounds, biographical sketches, and facsimile letters. The frontispiece of the book is a head of Washington, in a frame surmounted by a large American eagle, with a background of rocks and ocean. This portrait of Washington was, of course, not done by Brown, but is a copy of one in his possession which was done of Washington from life in Alexandria, in 1798. The rest were all cut from life by Brown.

This book is rare, because only a few copies had been distributed when practically the whole edition, plates and all, was destroyed by fire. I do not know exactly how many copies escaped the fire.



Fig. 8 — CUT SILHOUETTE IN BLACK PAPER  
By August Edouart (1789-1861). Depicts Miss Theresa Herey and  
her brother Thomas. Cut in black paper and pasted on white.  
Taken in London, April 25, 1829.





THE MAKING OF TOILE DE JOUY

A rare fragment of the printed fabric decorated with pictures showing the processes of its production.  
Owned by the Metropolitan Museum of Art.

## “La Manufacture de Jouy”

By THOMAS BURRELL

### EXPLANATION OF THE PICTURE

PERHAPS the rarest of the old toiles de Jouy prints is that autobiographic pattern which pictures in decorative designs the various processes of preparing and printing cottons. Last summer, in Paris, there was rumor of the existence of a small fragment of this long sought work. We tracked it down, and eventually were able to secure it. Since then it has passed into the Metropolitan Museum collection. Another fragment of the same pattern, long hidden from the antiquarian eye, on the seat of a chair, is now preserved in the British Museum. So far as we know, the example which we retrieved from Paris is the only one of its kind in America.

The bit of toile is considerably more than a find to delight the soul of a lover of antiques; it is a complete explanatory chart of the printing of textile fabrics, and the most authentic known. The river which recurs in several scenes is the Bièvre whose waters constituted a very significant factor in the process. It was here that the cloths were washed.

The picture story of the manufactory begins in the centre of the fragment reproduced. Here we see the long strips of cloth, after washing, being secured by pegs, as they

are laid out on the meadow to dry. The house in the background is referred to as the drying-house. Below we see men beating the cloth with flails after it has been washed and dried and tied in small bundles. It was by means of this beating that the cloth was thoroughly cleaned.

At the right of the drying-house the dyeing process is going on. The coloring matter in the tub is mixed with gum or starch to thicken it. The man with the stick is preoccupied with this operation. Above the dye tub is the tour-niquet on which the cloth is being wound by a man who turns a crank.

Then, to the right of the flailing picture we see the early wood-block printing process in operation. With a wooden mallet the printer is hitting a block of wood, charged with color, on that particular part of the fabric where the design and color are to be applied. Further to the right, we find a man mixing colors. Immediately below appears the top of the copper-plate printing machine, of which the rest is unfortunately lost. This machine was invented by Frederick Oberkampf, brother of Christoffe-Philippe Oberkampf, the father of the cloth printing industry. The invention of this machine greatly increased the number of impressions

which could be made per day, and thus introduced quantity production. It also made possible the achievement of large designs which could not be rendered with the small wood block.

The upper end of our fragment also gives one some idea of the large machinery involved in the printing of the textile fabrics at Jouy. First we observe a huge vat for mixing mordants. At the right of that again a *calandre*, or smoothing machine, which smooths the cloth preliminary to its printing. The group seated at a table in the right-hand upper corner are engaged, with paints and brushes, in touching up the printed goods. Below them a primitive bit of washing is being done in the midst of the Bièvre. The man seated above the drying house, as if at work on drawing, is probably J. B. Huet, the favorite designer of Oberkampf, and it may be Oberkampf who is watching him. Or again, it may be Oberkampf who is supervising the hand painting of flower designs at the lower left. And the woman drawing the two children — favorite themes — is probably Miss Oberkampf. At the left is pictured the thriving town of Jouy with its old church and its factories.

#### MECHANICAL INVENTION AT JOUY

Further improvements in the process of manufacturing *toile de Jouy* occurred after the printing of the piece here described. They are the work of Samuel Widmer, the scientific sage of the family, and a nephew of Oberkampf. He has established a laboratory at Jouy which was visited by such distinguished men of science as Laplace and Lagrange. In 1807 Widmer did away with the awkward little tub in which it had been customary to prepare the colors, and substituted a melting-pot (*marmite de fonte*) especially adapted to economical and efficient handling of such work. In 1809 he used steam for heating the dye mixture (*vapeur d'eau au chauffage des chaudières pour la teinture*). In 1813 he invented a machine for printing two colors at once. Widmer, indeed, was to the development of the manufacture of Jouy what Oberkampf was to its beginnings.

#### OBERKAMPF AND HIS CAREER

And just what was that? Christoffe-Philippe Oberkampf was born at Wiesenback, Bavaria, in the year 1738. He devoted his youth to an assiduous study of engraving and printing. At Bâle, at Mulhouse, in the establishment of Samuel Koechlin, and at l'Arsenal, under Cottin, he acquired that training which made it possible for him to become the master of all the processes involved in the printing of fabrics.

His last employer was Antoine Guerne of Tavannes. Guerne entrusted to Oberkampf and his brother the manufacture of his materials at Jouy-en-Josas. But the financial backing of Guerne was insufficient; he could not even pay for the cloth he had used in his little shop. The print industry might never have progressed but for the intervention of two men who were willing to take a long risk in a business that had, as yet, nothing to show. Levasseur, a silk

merchant, and Sarrazin, a lawyer, each supplied twenty-five thousand francs. This saved the day for the Oberkampts.

#### THE MANUFACTORY AT ITS HEIGHT

But if these new patrons were speculators, they were certainly fortunate ones, banking, as they did, on their faith in Oberkampf. Within four years they saw the erection of the first factory at Jouy, completed in 1769. It contained sixty-five tables for printing the *toile* by the wood-block process already described. There were now three hundred workers where, nine years earlier, there had been but two — the brothers Oberkampf. There were now printers, engravers, designers, dyers, helpers, and so on. There was now a division of labor, and the little family shop had become a great industry. The work of Christoffe-Philippe was well under way.

Henri Clouzot, in his *Le Métier de la soie en France*, page 125, attributes this phenomenal rise, in great part, to the perfection of *mignonettes*, little designs for dresses printed in full color (*en grand teint*) on *toiles*. These sold very widely and enjoyed a popular appreciation which Clouzot believed had been unrivaled.

In 1789, when Sarrazin left the firm entirely to Oberkampf, the house was worth nine million francs. That year and the subsequent years of the Revolution affected the manufacture very little. The business continued at its old pace; and the Revolution gave the designers a host of new themes of which they were quick to take advantage, and which the public was quick to appreciate. The physical violence of the Revolution did not reach Jouy. On the contrary, the years 1791-1793 witnessed the building of new factories and the establishment of a branch at Essonnes. In 1794, Widmer invented the cylindrical press, which printed five thousand meters of cloth a day, with forty-six printers *au bloc*. In 1806 there were two hundred of these machines at Jouy. Imagine what large orders could be filled and were filled — and with what speed!

#### THE PERIOD OF DECLINE

The year 1813 marked the turning point in the glorious history of Oberkampf. Huet, his great designer, died in that year. With his death everything seems gradually to have declined. The demand for *toile de Jouy* quickly dwindled. The following year the men worked only three days a week. To make matters worse, in 1814, the army of the Emperor was quartered at Jouy. When this army retreated, the enemy took possession of the town; they burned Velizy, the Loges, and Petit-Jouy. Oberkampf could not expect much consideration for the industry he had brought into being. In 1815 he died, his business quite ruined and he quite broken-hearted.

Yet nine years before, at Jouy, Napoleon, in the sight of his retinue and the Empress Josephine, had torn from his coat his own cross of the *Legion d'honneur*, and, pinning it on Oberkampf, had declared, "No man is more worthy of this honor."

NOTE — It was in 1843 that the great works which Oberkampf had developed at Jouy were torn down. Whether the disintegration of the business must be attributed directly to the decline in the strength of its director or to changes in popular taste, no one, perhaps, may say. There were in England and on

the Continent factories which produced prints similar to those which brought Oberkampf eternal fame and temporary fortune. It may not be assumed, therefore, that every printed *toile* is a *toile de Jouy* in fact, though the term is now used in a generic sense by most persons. — THE EDITOR.



# European Continental Pewter

## Part III

By HOWARD HERSCHEL COTTERELL,\* F.R. Hist S.

IN some earlier articles on European pewter, I have discussed methods of determining the nationality of specimens which may be encountered. First, of course, we have the guidance of the marks which the pewterers impressed upon their pieces. Second, as I pointed out in my article in *ANTIQUES* for March, we may look to the thumb-piece of lidded items as an index of nationality.

Turning now from thumb-pieces, we must look for other distinguishing features, either in specific details or in completed types. And first let us see what we can learn from handles, handle-finials, lids, bases, and so on.

I have already written about the German handle in my *National Types*; but one might write much more about it had one the space. Here, however, I must condense my remarks and leave my readers to draw their own conclusions from the illustrations which I shall give when I come to write my notes on the pewter story of Germany. Suffice it to say here that, unlike the Dutch, who seem to have viewed both handle and thumb-piece as of secondary importance, devoting to them but little thought or finish, the Germans have treated these details as important parts of a thing of beauty, and have developed them to a degree of excellence never surpassed in the manufacture of any country.

\*Continued from the March number of *ANTIQUES*. Copyright, 1927, by Howard Herschel Cotterell. All rights reserved.

### HANDLES

Take, for example, the very fine types shown in Figures 32 and 33; and there are many much finer than these.\* The beautiful handle shown on the Swiss *Stitzen* in Figure 49, and Mr. Vetter's vigorous sketch accompanying it (Fig. 50) wherein the detail is more plainly shown, with its pleasing baluster motif thrice repeated, is of distinct German inspiration, and may serve to enforce the point.

A little shield affixed to the lower end of a handle (Fig. 50a), points to Eastern Hungarian or Hanseatic (Bremen, Hamburg, Lubeck) origin; and handles with relief decoration appear in examples from Eastern Hungary, Wallis (Switzerland), and on the oldest flagons known at present.

From a glance at the primitive examples illustrated in Figures 39 and 45, it will be seen that, in the earliest days, the terminals were quite plain and were stuck flat against the body of the vessel after the manner of pottery, nothing being left to chance so far as strength was concerned.

Flagons with chain handles or "stirrup" handles (Fig. 52), appear in Switzerland, the latter also in Eastern France. Such handles are seen also on certain small soup tureens from Lubeck (the local name is *Seeltopf*), and on all sorts of aquamaniles, bénitiers, etc. The ones shown are on flagons

\*The illustrations accompanying this series of articles are numbered consecutively. References to figures not appearing in the immediate text apply to earlier parts of the series.



Figs. 49, 50 — SWISS STITZEN — DETAIL OF HANDLE  
The baluster-turned volute is an attractive feature here.

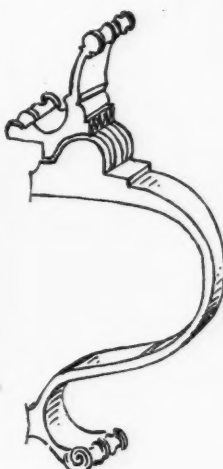


Fig. 50a — SHIELD FINIAL OF HANDLE  
Indicates Eastern Hungarian or Hanseatic origin.



Fig. 51 — BLACKAMOOR KNOB  
This appears on Bernese flagons and Dutch tobacco jars of the eighteenth century.



Fig. 52 — STIRRUP AND CHAIN HANDLES  
Both examples here are Swiss.





Fig. 53 — STITZEN  
(Left to right) — Austrian, South German, Swiss.

from the collection of Professor Calame of Winterthur, Switzerland.

On older German flagons, the ends of the hinge-pins are visible. In the late seventeenth century they disappear, after which, generally speaking, visible pin-ends were not popular in Germany, a flush side being shown on the hinge portion of the handle. Brass, copper, and iron pins are products of the eighteenth and nineteenth centuries.



Fig. 54 (Left) — STITZEN (eighteenth century)  
Probably of Alsatian origin.



Fig. 56 (Right) — "FRANS HALS" FLAGON (seventeenth century)  
Another Dutch type which finds an analogue in Switzerland.

#### LIDS AND LID FIGURES

A modeled figure, either animal or human, supporting a shield on the lid of a flagon points to guild use, and usually, though not exclusively, to Germanic origin.

A Blackamoor's head as a knob on the centre of the lid appears on Bernese flagons and Dutch tobacco jars of the eighteenth century (Fig. 51).

Of Continental lids, the ones seated perfectly flat on the lip are the oldest type. After these follow lids, the rims of which overlap the neck of the body (Fig. 33). The lids with a shallow inner collar fitting inside the lip are the most recent type. National preferences for one or the other will be pointed out on a later page.

#### BASES

I have already used the word *Stitzen*, which is the name given to the type of flagon shown in Figures 53 and 54. The former shows, from left to right, Austrian, South German, and Swiss (Zurich) examples, from the Vetter collection; the latter, a magnificent specimen, some seventeen inches high, from the collection of Théodore Fisher of Lucerne, is probably of Alsatian origin.

*Stitzen* means stumpy, and, though it may be appropriate to the shorter specimens shown in Figure 53, it

would be hard to find a flagon to which the name was less appropriate than the graceful example in Figure 54.

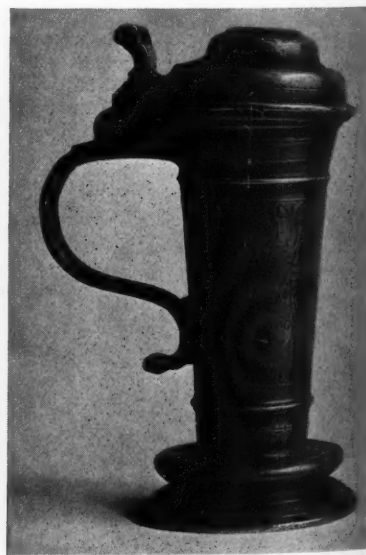
This type was a very great favorite throughout Central Europe. In Swiss examples the bottom is usually hollow from the inside, or, in other words, the bottom is flush with the table on which it stands; whereas the German equivalent is often raised on a hollow base which increases the aspect of importance without adding to capacity.

Another type of base which gives a clue to the country of origin is to be found in Figures 55 (*Frontispiece*) and 56, which illustrate the two types of seventeenth century Dutch flagons known to collectors by the names of *Rembrandt* and *Frans Hals* (or *Jan Steen*) respectively. As will be seen, this base in each is very wide, with very little concavity of the sides, and wherever this type is encountered, it may be taken as an almost sure sign of Dutch origin or influence.

The two types shown are purely Dutch, and are from the collections of Mr. Vetter and the Rijks Museum, Amsterdam, respectively.

Another purely local base is that of the Hanseatic flagons — called locally *Roerken* — illustrated in Figures 57 and 58. The former, dated 1768, is from the collection of Miss Chichester of Arlington Court, and the latter, a seventeenth century piece, is from the Verster collection. Other examples of this type have already been shown in Figures 20 and 25.

There is no mistaking this Hanseatic type which, in reality, is a tall slender beaker plus a cover and a handle. Its slenderness is one of



Figs. 57, 58 — HANSEATIC FLAGONS (eighteenth century)

Locally known as *Roerken*, these flagons are narrow-waisted to allow for a hand grip at the middle, the handle serving as a kind of brace.

the characteristics by which it is known; for, in use, it may easily be grasped round the body with one hand. There are, in South Germany and Switzerland, certain beer-mugs which resemble this Hanseatic type of flagon, in that they taper towards the base; but here the similarity ends, for the circumference of the mug is too great to admit of a comfortable single-handed embrace. An example of the tapered mug is shown in Figure 59.

In many of these Hanseatic flagons, a die is found, caged within a grille in the hollow of the raised base. This ancient gambling implement was used in determining who should pay for filling the flagon.

#### SPOUTED FLAGONS

Reverting to the spouted *Frans Hals* flagon, or *Kan*, to apply the local name: there were, in Switzerland, four flagons which made use of this long spout; and each bears the name of the district, or town, where it was made. They are the Aargau, Bernese, Fribourg, and Lausanne (or Vaud).

It is more than probable that these

Swiss forms were inspired by Dutch examples which reached Switzerland *via* Basle and that great natural highway of commerce, the River Rhine. Evidence in favor of this theory may be discovered in the fact that at Basle occurs a variant of the *Frans Hals* flagon, though smaller

and with a more erect spout, and, on the whole, of less vigor in general design.

Each Swiss type displays peculiarities expressive of local ideas; and we find that, with the exception of the Fribourg type, which retains to a great extent the contour of the *Frans Hals* body, all these types changed their shape entirely from northern forms, taking on a slender waist; whilst all of them, including the Fribourg type, add a crest to the lid and a very practical and necessary connecting-bar between the upper end of the spout and the lip of the body. This bar, which gives to the flagon a much more serviceable look than is displayed by its Dutch progenitor, moreover, took many forms: sometimes simulating the human arm, sometimes showing the balus-

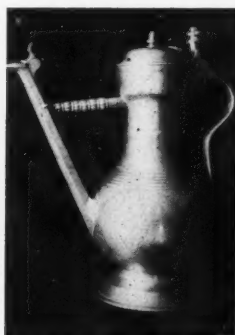
ter shape; and in the later examples, displaying Baroque design.

Another interesting metamorphosis may be seen in the contour of the handle, which is changed from a loop to the hooked form with an upper and outward circular sweep, which terminates in a straight

vertical line at the bottom. This shape of handle is very old, since it appears on many early Nuremberg flagons. It is suitable to flagons whose body swells at the bottom into a large bulbous form. Such vessels were operated by being grasped round the narrow waist. The loop of the handle



Fig. 59—SWISS BEER MUG  
Tapering after the Hanseatic manner, but less slender.



Figs. 60, 61, 62—SWISS SPOUTED FLAGONS  
60, Aargau; 61 and 62, Bernese.



Fig. 63—SWISS SPOUTED FLAGON  
Of Dutch importation. From Fribourg.



Fig. 64—SWISS SPOUTED FLAGON  
From Lausanne.





Fig. 65 — DANISH SPOUTED FLAGON

afforded wristroom, and the under side of the connecting-bar provided a comfortable and practical rest for the thumb and prevented the long spout from bending. The section of the spout on these flagons, and on flagons of the *Frans Hals* type, was always hexagonal.

#### ANALYSIS OF SPOUTED FLAGONS

In order that the work of distinguishing these types may be facilitated, I give below a classified comparison, which, with the illustrations on page 383, should make the task an easy one.

	BASE	LIP PROFILE	THUMBPIECE (Usually)	HANDLE
<i>Aargau</i>	Domed*	Truncated cone	Erect	Germanic hooked†
<i>Bernese</i>	"	"	Plume or Erect	Plain "
<i>Fribourg</i>	Dutch‡	Flattened semi-spherical	Erect	" "
<i>Lausanne</i>	Domed	Semi-spherical	Erect or Twin Acorn	" "

Figures 60, 61, 62, 63, and 64 show these various types. The Aargau appearing in Figure 60 is from the collection of C. Hirsbrunner of Lucerne. The Bernese types, one showing a Plume thumbpiece (from the Calame collection); another the Erect thumbpiece (of strong French feeling) are shown in Figures 61 and 62. The Fribourg flagon, from the Verster collection, appears in Figure 63; and

\*The word *Domed* means inverted, deep-saucer shaped, and hollow underneath.

‡*Dutch* means flush-bottomed.

‡*Germanic* means more ornate; for this handle is decorated with an elaborated finial, and there is a peculiar little curved finial inserted on the inner side of the handle — at the junction of the curved and the straight sections — branching inwards towards the body of the flagon.



Fig. 67 (Above) — SWISS WINE-CANS

The first two are bell cans from Zurich; the third, a peasant's wine-can, carried by a strap over the shoulder.



Fig. 68 (Below) — SWISS WINE-CANS

The first two are rare examples from southern Switzerland; the third, a later example from Grisons (c. 1800).



Fig. 66 — FRENCH SPOUTED FLAGON

the Lausanne form, from the Hirsbrunner collection, in Figure 64.

A Danish spouted flagon is illustrated in Figure 65, from the Dansk Folkemuseum, Copenhagen; and a French example, from the collection of E. E. Kleiner, of Winterthur, in Figure 66. The Danish example bears the date 1617 in the mark, and the Arms of Rensburg (Holstein). It has, in addition, the engraved date of 1656 with an inscription. The local name is *Pibekande*, or pipe-can. The French flagon is from Avignon and has the French Erect thumbpiece, curved and straight sections, with the curious addition of the rounded end-section of baluster form both here and as a handle finial.

#### WINE-CANS

Before leaving the subject of spouted flagons, mention must, of course, be made of the wonderfully well-known series of wine-cans which were in everyday use in Switzerland, the Tyrol, Eastern France, South Germany, and the vine growing districts of Upper Italy.

Figures 67 and 68 show examples from the collection of Professor Calame of Winterthur. The former shows the familiar Zurich bell cans, large and small; and, on the right, a peasant's wine-can, which was carried by means of a strap over the shoulder. Figure 68 shows, on the left, two very uncommon and rare types from southern Switzerland, and, on the right, a modernized version (c. 1800) from Grisons. Another type from the same Canton is shown in Figure 69, and a South German example in Figure 70.

The lids of these wine-cans were fixed either by a screw-on cap or the device known as a *bayonet catch*.

Fig. 69 (Left) — SWISS WINE-CAN  
From Grisons.

Fig. 70 (Right) — SOUTH GERMAN WINE-CAN





Figs. 71 and 71a — BIBERONS

## BIBERONS

We now turn to the last of our spouted vessels, a type concerning which, perhaps, more nonsense has been written than about any other. I hasten to state at once that this is *not* a teapot, *nor yet* is it an oil lamp! It is essential that these statements be made, because the questions have so often been raised. The vessel under discussion is a *biberon*, or drinking fountain, and of a type almost entirely confined to Switzerland and its borderlands.

The beautiful photographs (Figs. 71 and 71a) from pieces in the Vetter collection, serves to illustrate the type and the method of suspending it. The smallest specimen in the group is a child's toy. A further example may be observed, *in situ*, in the picture of Mr. Hirsbrunner's dining room, which appeared with the first of this series of articles.\*

The local name for this vessel is *Brunnkessi*, or fountain kettle, a name which at once sets at rest all doubt as to the

use of the piece. It appeared in every farmhouse, hung on an iron bracket, of varying design, at a convenient height for people to apply the drinking pipe to their mouths. In short, though the idea may not appeal to our modern conception of hygiene, the biberon was the container of drinking water for the family, and though it *might* serve a convalescent invalid, it must in no way be regarded — as has been stated — as an invalid's feeding bottle! These pieces mostly date from the eighteenth century.



Fig. 72 — COLOGNE FLAGON

## COLOGNE FLAGONS

In Figure 72 is shown another purely local type, the *Cologne* flagon, from the collection of P. J. Ducro of Amsterdam, and a very bonny and pleasing little fellow, too. Its unique raised centre to the heart-shaped lid and Dutch type erect thumbpiece, are departures from what one has been accustomed to expect, for the heart-shaped lid is almost invariably flat or *very slightly* raised, and its usual thumbpiece is the Twin Acorn or a similar twin device.



Fig. 73 — FRATZENKANNE  
(seventeenth century)  
Face flagon from Solothurn or  
Basle, Switzerland.

\*See ANTIQUES for January, 1927  
(Vol. XI, p. 33).



Fig. 74 — FACE FLAGON OR  
FRATZENKANNE  
From Solothurn or Basle,  
Switzerland (seventeenth cen-  
tury).

Here, again, is a local type known as the *Fratzenkanne*, or face-can, which converts the characteristic lip projection into an old man's face. Figure 73 shows a decorated example, of seventeenth-century workmanship, with erect thumbpiece. It is from Solothurn or Basle. Figure 74 gives a plainer type from Solothurn with a wonderful illustration

of the Plume thumbpiece. This latter is *circa* 1700; both are from the Hirsbrunner collection.

And now I think we must close these notes on distinguishing features, and pass on to a consideration of the more general types which were in use in a broader way throughout the European continent.

## The Restoration of Early American Furniture\*

### Part I.

#### *The Philosophy of Restoration*

By HENRY H. TAYLOR†

*Illustrations from the author's collection*

I SHALL assume that the collectors of early American furniture, to whom these articles are addressed, intend their collections, either large or small, for actual use in their own homes. Collections of furniture acquired for museum purposes might be considered from quite another angle. Our furniture will be put to hard daily service, while the furniture of a museum is for inspection only. A rash individual attempting to "try" a chair in the American Wing of the Metropolitan Museum would quickly discover that such specimens are not for use. What we want in our homes, therefore, is early American furniture that may really be used and may perfectly serve its purpose.

Occasionally may be found an enthusiastic collector who proudly announces, "I never restore anything. I just bring the pieces home and stand them about, quite as I find them." I can understand the viewpoint of such collectors; but as a policy of home furnishing it seldom works very well. If we examine such a collection, we find it more or less wrecked, wobbly, and not in a condition to do its duty. We find Windsor chairs whose backs come out with a touch, tripod stands propped in corners to hold them upright, drop-leaf tables with broken hinges, dressers with their drawers stuck fast and brasses missing or broken. We find chairs so cut down that the seat may be no more

than ten inches from the floor, or ancient lowboys of which it might be said, as of the present generation, "they shake a wicked foot." Beds, sofas, chairs in such a condition are liable, at any moment, to collapse under the startled visitor. Indeed, any lengthy stay in their midst might be classed as a dangerous adventure.

#### A POLICY NECESSARY

So our question becomes: What do we want to collect and in what condition are we willing to accept our acquisitions? Shall we confine our attention to the later things which may often be found whole and sound; or shall we bring home the more or less wrecked earlier pieces which may require considerable restoration?

I confess to a leaning toward the latter course. I should always prefer an American oak tavern table of 1690 or 1700 — whose feet, perhaps, were completely gone — to an entirely original maple tavern table of a later date. The oak table is hard to find even when footless, while the maple table is not.

However, buying wrecks should be indulged in with caution, as many pieces are so mangled that only extreme rarity would warrant their purchase and restoration. And yet, if on some fateful day one of us discovers an American court cupboard in an ancient henhouse (apparently one of the favorite lairs of court cupboards) he will hardly

say to the farmer-owner, "No, my good man, I am not interested in your old cupboard. It is a quaint old cupboard, but it lacks various parts; and I want only entirely original pieces." A court cupboard might — to exaggerate — miss dozens and dozens of parts, and yet be most acceptable. Again, a Flemish armchair, a fine heart-and-crown, or a Carver chair, or a six-leg highboy would — any one of them — warrant considerable restoration. I am probably safe in saying: the greater the rarity, the greater the permissible restoration.

There is, however, a certain class of furniture which warrants little or no repair. In this class we might place common three-slat-back chairs, Hitchcock chairs, late Windsor chairs of poor types, the common pine or tulipwood six-board chests, nailed

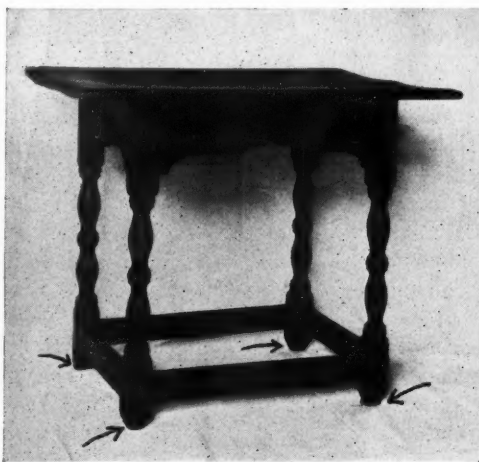


Fig. 1 — ALL ORIGINAL

A small, entirely original tavern table, with bracketed skirt and fine turnings. It has probably lost about two inches from its height. It has been left in this condition, retaining part of its feet. If the feet were restored, it would change from all original to restored. On this and other pieces illustrated, points of repair are marked either with a line or by an arrow.

\*The subject of restoring and refinishing early American furniture will be treated in three articles, as follows:

1. The Philosophy of Restoration.
2. Removing Old Finishes and Preparing for New Ones.
3. Refinishing.

Only such furniture will be considered as was made of those woods native to the northern and eastern sections of the United States. Thus no mention will be made of mahogany, a most important furniture wood, but one whose treatment is already so well understood that any further word concerning it would be superfluous.

†The suggestion that these articles be written was made by the Editor after he had seen and examined a number of specimens of old furniture which Mr. Taylor had found suffering from a greater or less degree of disrepair and had restored and refinished for his own use. In all cases the work was so well and justly done and so successful in its result that the Editor felt convinced that readers of ANTIQUES would be glad to be told of the methods employed. Hence — as the outcome of some persuasion — these articles.



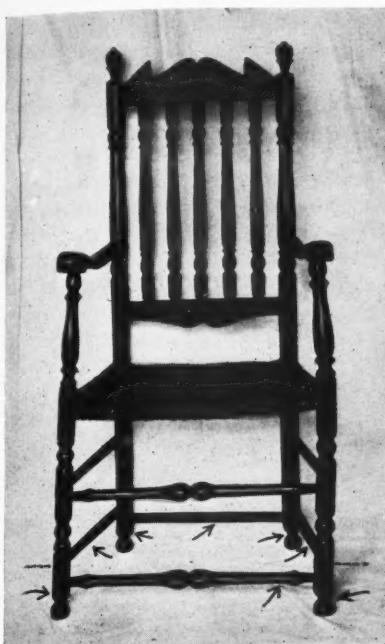


Fig. 2 — MODERATE RESTORATION

This five-banister-back armchair is quite original except for four lower rungs and about four inches added to the bottom of each leg. The turned foot of the rear legs is probably incorrect.

inches added to the bottom of each leg. To hazard a guess as to the market price of pine washstands in that year is quite beyond my powers of prophecy.

#### THE THINGS THAT WE MAY FIND

If we have decided that thorough and honest restoration is permissible, let us consider some of the furniture that we may find which will need restoration:

Tavern tables of many sorts: tops, drawers, and feet may be missing; often some, or all, of the stretchers may be sawed out.

The frames of butterfly tables, with or without the drawer.

Windsor chairs with a broken bow, or rail, one or more spindles gone, or from two to four inches missing from the bottom of each leg.

Fiddle-back and banister-back arm and side chairs of many kinds, with finials, banisters, rungs, and often the entire set of lower rungs gone, and with rockers nailed on. (The craze for rockers certainly cost us many fine chairs, which might otherwise have come down to us intact.)

Desks of many woods and designs, often with the feet missing and, possibly, the lid and brasses gone.

High four-poster beds with two to eight inches cut from the bottom of each foot.

Highboys and lowboys with drawers, feet, tops, or brasses missing.

Chests and chests of drawers of innumerable kinds, with feet, tops, moldings, drawers, and brasses missing.

It would be useless to list every variety of early American furniture which we might encounter, or to try to mention every possible casualty. Each piece will offer its own particular problems to be solved by the collector.

#### USEFUL EQUIPMENT

I myself have done all the restoration on my own collection. Many pieces are quite original and have required no restoration, while others were badly wrecked when acquired, and demanded

cradles, washstands, the very common type of four-legged candlestands, and wood seat chairs of many styles. All these articles seem to sell at astonishing prices, even when badly dilapidated (verdant collectors at auctions buy them greedily); but they are too easily found in good condition to be worth buying when wrecks. Still, time will probably continue to change our standards of rarity as it has always done. Could we look forward into the year 1966, we might see some delighted collector showing to an envious brother his latest find — a real three-slat-back chair on which the only restorations are two new finials, three new slats, seven new rungs, and six

much attention. I have thus had a fine opportunity to dissect old furniture, restore it, and refinish it.

Quite an elaborate equipment of tools is necessary, some knowledge of such work, or a natural aptitude for carpentry. If we are what is called "handy" with tools, we shall probably be successful with restoration; but if we cannot drive a nail straight, or saw on a straight line, we shall do better to leave our restoration to some one else.

All this restoration and refinishing calls for real effort. It requires much bending and working in strained positions. As a reducer of the waistline, and as a general conditioner it is much superior to any "daily dozen" directed over the radio before breakfast. In regluing an old armchair we need all of our hands, feet and, maybe, as some wag suggested, a trained octopus to hold the various arms, rungs, and parts in place during the process.

Some collectors allow an expert to do the major work of restoration, while they themselves clean off the old finish, smooth off, and refinish the pieces. This is not a bad arrangement, as the average collector will find it much easier to become an expert in refinishing than to become an expert in restoration.

#### MATERIALS FOR RESTORATION

Whatever course is followed let us be sure that, in so far as possible, our restoration is done with old wood and with the proper wood. This policy entails a great deal of trouble, as old wood of just the sort we want is not always easily found; but it is indispensable to success.

I have had many opportunities, in going through old barns, workshops, and attics, to obtain many kinds of old wood, and I make a practice of bringing home all sorts of odds and ends. At the time much of this old "trash" seems of little account, but it is all put away, and some later need is often met from this store of material.

The best available source of old maple for turnings in reconstruction work is the odd end and side rails of old beds. These rails may often be purchased for small sums. I find them invaluable. Dilapidated and useless chests will often provide fine pine and tulipwood boards and parts of drawers. The kitchen tables of fifty years back — and available in secondhand furniture shops — will often furnish nicely worn pine and tulipwood tops.

For replacing missing slats in slat-back chairs, I have seen nothing that equals the rims of large wooden spinning wheels. These rims are usually of ash or oak, and their curvature makes them work nicely into a chair slat.

Old and partially dismantled houses will often give us wide pine boards. I once pur-

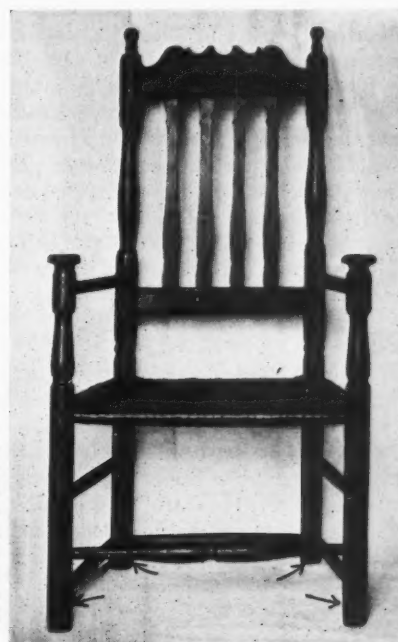


Fig. 3 — MINOR RESTORATION

A very fine, large mushroom-arm, banister-back armchair. Four small notches had been cut in the feet to receive rockers. These notches were filled. Otherwise the chair is entirely original, and has its old single coat of well worn green paint.



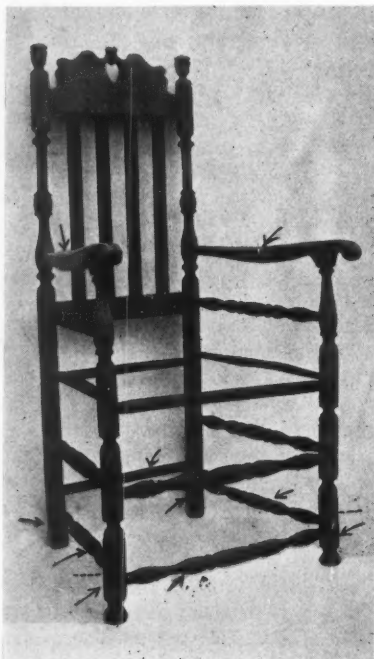


Fig. 4 — EXTREME RESTORATION

A heart-and-crown banister-back armchair. On this chair, both arms, four rungs, and about six inches on the bottom of each leg, are restorations. The finials, crest, and banisters are all old, and the chair's great size and fine, heavy turnings are interesting. An entirely original chair of this size and quality would be a valuable addition to the best collection.

occasionally a wrecked chest or table top may give us a supply.

Fine cherry boards, usually from the table tops of 1840 and 1850, seem very easy to discover in the secondhand shops. Yet if we require a piece of old cherry two inches or three inches in diameter, we probably shall not find it. Old ash is also hard to find, but a used rake handle has been known to supply a rung in an early chair.

Black walnut boards from Victorian furniture are easily procured in secondhand shops. Should we need hickory for Windsor chair spindles — unless we are fortunate enough to find some suitable old spindles — we shall probably have to use new hickory. For a new comb, bow, or rail on a Windsor chair, we can only use new ash, oak or hickory, as old wood is so brittle that it will not stand the strain of bending after it is steamed.

#### SPARING THE MARKS OF TIME

In the matter of restoration, we often have to consider pieces which have never been sawed off, but have lost from one-half to two inches from wear. If an old piece is in fine condition except for this slight loss of height, it is, in my opinion, a mistake to restore the missing height. By restoring in such cases we remove the pieces from the class "all original" to the class of "restored"; and the gain in appearance does not compensate for the change in classification.

In all our restoration, let us not be too particular and finical about small details. We are dealing with the older and cruder pieces, so let us do everything to save the smaller evidences of

chased from such a house some twenty-seven-inch pine boards which had been used as shelves in the "buttry." They were without a single nail hole or knot, beautifully brown, and had the old plane marks on the under side. They were the most delightful boards I have ever seen, and later served for the tops of tavern tables. Old houses will also furnish us with plenty of oak from the old timbers and wide oak boards from the floors, although the floor boards are always full of nail holes. Old maple boards seem hard to find, but

age and long usage — the old hand-wrought nails often driven into table tops when the pins came loose, burns, the marks of three-legged pots, old saw marks, crisscross knife marks, carved initials, and various and curious stains. All these things are history — a history it may have taken two hundred or more years to complete.

I have a secretary on whose slanting top some child once carved a rough ship and the name *Mary*. This secretary is more interesting to me with *Mary's* name on the lid than if the youthful indiscretion had been planed out.

A banister-back armchair has the initials *I. H.* and *A. B.* deeply carved in the left arm. It is a pleasing touch, and we may wonder who *I. H.* and *A. B.* were, and where they lived and when.

Old table tops should be preserved, even if in rather bad condition. We are not dealing with mahogany. A mahogany table with a badly burned, stained, and marked surface is not pleasing, while a maple tavern table with similar marks seems highly desirable.

Our old table tops should almost never be planed, and we should not attempt to restore every tiny break, replace every lost splinter, and fill every tack hole.

A scraper may, at times, be necessary on our furniture; a plane almost *never*. What may be called "skinned furniture" is a common sight these days; fine old pieces whose entire outer surface has been quite removed by the scraper and perhaps the plane. Every nick, mar, or scratch has been removed until the piece has every appearance of a good reproduction. Such butchery is irreparable and a piece so treated has lost a large share of its interest to a real lover of antique furniture.

In finishing pieces which carry the original brasses, *never* remove the brasses; all work should be done around them, leaving a bit of the old finish close to their edges.

#### RESTORATION SHOULD BE ACCURATE

There are any number of men who can restore and refinish mahogany very beautifully, but there are few who can properly restore

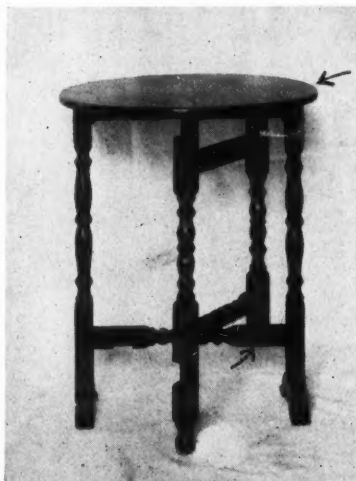


Fig. 5 — CONSIDERABLE RESTORATION

This trestle-foot, tuckaway, gateleg table, of maple, had no top when found; and the member which supports the bottom of the gate had, at some time, been crudely restored with black walnut. The feet are original. As restored, the top is a bit small. The table is of such rarity that its restoration is quite warranted.

and refinish our earlier native pieces. In restoration, particularly, their attitude seems to be "This is rough old furniture and anything will

Fig. 6 — EXTREME RESTORATION

A maple four-slat armchair. The finials, four slats, the lower rungs, and about six inches at bottoms of legs are restorations. However, arms and mushrooms are old; and 2¼-inch posts and the chair's great size may warrant the time expended on it.

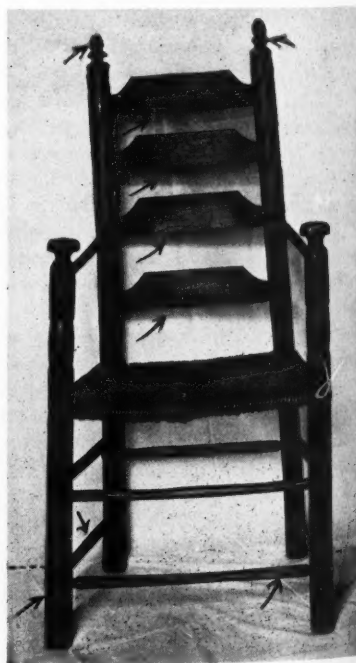




Fig. 7 — CONSIDERABLE RESTORATION

This braced-back Windsor armchair has about seven inches of the right arm, one turned under-arm spindle, and a large hole in the seat restored. Every spindle was intact and tight, and the legs had never been cut. It is a rather light, but fine, Windsor, and, since braced-back chairs are rare, is well worth restoration.

do on it." We may see an oak tavern table restored with maple feet stained brown, or a Windsor chair with pine spindles, when hickory should have been used. We come across maple tables with walnut tops, and walnut tables with oak tops; ash chairs restored with pine slats, and maple chairs with cherry feet, and various strange combinations of woods, world without end. They are to be avoided.

Two of the commonest necessary restorations to early American furniture are the feet of turned tavern tables and turned chairs. The feet of tavern tables were nearly always turned exactly the same below the stretcher as was the post directly above the stretcher, so it is an easy matter to determine how to restore the foot.

The bottoms of back legs of old chairs are usually a plain turned cylindrical section, while the front feet should conform with the pattern of the turning of the upper sections of the front posts.

The proper method of making the turnings may easily be judged by a glance at the old piece; and yet we see many tavern tables and turned chairs restored with strange clumsy feet not at all in proper style, or in conformity with the old turned sections.

All restorations should be done with wood that has been stored in a warm, dry place. Restoration made with damp and cold wood will, when later subjected to the dry winter heat of our modern homes, show a decided shrinkage.

All restorations should be quite finished and complete before any attempt is made to clean off the old piece. If this procedure is followed, the new parts become stained with the old finish or paint, more or less harmonize with the color of the wood, and do not offer violent contrasts in color.

Of course no restoration work should attempt to improve or better the type of any piece of early American furniture. A tavern table lacking stretchers should not be restored with turned stretchers. A banister-back chair with missing crest should not be restored with a finely carved crest. When we have no means of knowing every detail of style of the original, we must lean toward extreme simplicity in our restoration. This requires strength of character. There is always the temptation to improve on the originals.

So much for a start. In these random beginning remarks I have attempted only to suggest to the average collector the importance of restoring and refinishing furniture with as little change as possible.

We who collect have travelled many miles, attended distant country auctions, and searched innumerable dusty attics in quest of furniture which possesses style, sound materials, honest workmanship, and, most important of all, age. Shall we, then, after all this trouble, allow some well-meaning, but unsympathetic, person to remove the very things we labored to find — the evidences of age?

(To be continued)



Fig. 8 — MODERATE RESTORATION

An almost perfect braced-back Windsor armchair, original in every way, except for about three inches added to each foot.

## London Notes

By F. C.

LAST month I referred to two sales of the first importance to be held at Christie's, the details of which were shrouded in deepest mystery. The first of these occurred yesterday (March 16), and was quite as thrilling as Mr. Hannen (who is Christie's) told me it would be.

The announcement read:

*An important assemblage of magnificent jewelery, mostly dating from the 18th Century, which formed part of the Russian State Jewels and which have been purchased by a Syndicate in this country. They are now sold in order to close the partnership account.*

Of course St. James' buzzed with excitement and gossip. Had the jewels been seized by the Soviet? Were the Bolsheviks coolly raising money from us on stolen stuff to use against us once more? Should we be supporting the Reds if we were so much as to go to the exhibition? A good many thousands, including Her Majesty Queen Mary, decided to go that far at least, and a glowing feast

for the eyes repaid them! In fact I was so astounded by the magnificence of the sparkling baubles that I questioned one of the attendants.

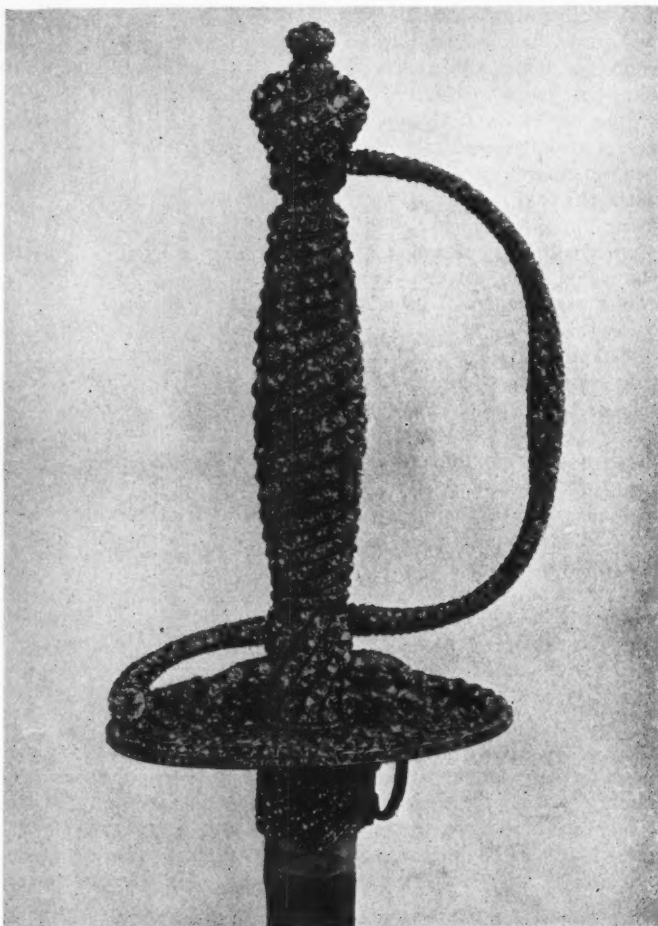
"How were they delivered here?" I asked.

"Just in packages like sausages," he answered.

I bethought me of all the lurid tales I had read (and they are many) of scores of good men and true done to death, and of baby-faced Russian spies who stopped at nothing for trinkets such as these. Yet here were the glowing treasures being casually passed up for my inspection, and not a Gatling gun in sight.

The diamond-hilted court sword, once the property of Paul the First; the glorious tiara, designed as wheatears, all atremble with diamonds, which once graced Marie Fedorovna's lovely brow; the great diamond solitaire, over forty carats, whose value nearly a hundred years ago was set at 115,000 roubles (at the sale it fetched nearly £12,000); the exquisite little nuptial crown entirely





THE DIAMOND-HILTED SWORD OF PAUL THE FIRST

composed of diamonds set in red velvet—these, with necklaces, bracelets, pins, and boxes (in all 124 lots) made a sight not equaled once in a lifetime.

On the day of the sale the great room was packed with an eager crowd of sight-seers who made it difficult for the actual buyers to get near the tables. Some had had the foresight to go in through the buyer's entrance at the back, and it was through this little door that I was led.

For the first fifty lots or so the sums bid were normal enough, so that we became quite accustomed to three or four hundred pounds being called from the rostrum. It was when the nuptial crown came up that the real excitement began. What seemed like a preemptive first bid of £5,000 was called. Then, after a long pause, another hundred was added, after which the bidding went quickly enough to £6,100—a pretty price for a glittering trifle which, according to the Russian ceremony, is merely held over the heads of the contracting couple for a moment, and never used again!

I left soon after, but I hear that the sum of £80,500 odd was realized for the collection.

Today in the same room Mr. Hannen is selling several hundred paintings by that modest artist Hercules Brabizon. Brabizon, whose work, deprecated by himself during his eager lifetime, is now so soon finding favor with connoisseurs.

As I looked at the vivid little drawings, instinct with an almost breathless enthusiasm, I decided that to possess one of those small, colorful, intensely human impressions would give me much more delight than all the tiaras and nuptial crowns of yesterday.

Of late there has been a great run on those delightful little tip-up tables that used to be so inexpensive here. No wonder they are being resurrected with all speed; for not only are they simple and well proportioned, but their ability to flatten themselves into small space makes them especially suitable for our modern small quarters.

In the very old specimens the slim snake feet are liable to be worn so thin as to make the whole piece frail, but, in the later Georgian type, a more robust style of tripod, somewhat akin to the Duncan Phyfe pedestal, gives the necessary strength. Only last year I bought two nice old tip tables—one in oak and one in mahogany—in an unseamed solid cut, for eight and ten shillings respectively, at an auction at Steven's in Covert Garden; but 1927 is not like 1926, alas. So anyone sending over for a shipment from England would do well to salt down a few more than they think they need for themselves. As wedding presents they are unsurpassed; you can never have too many little easily-set-aside tables.

In a certain romantic old castle in the Austrian Tyrol, where I have many times been a happy guest, the lord of the schloss has a collection of pipes. Since feudal days his ancestors in their fortress castle have been the natural hosts to all visitors or travelers, and, for the nobility of the surrounding country, their home has been a sort of club. In a great rack in the large hall, hang rows upon rows of pipes of all sorts and descriptions, each decorated with the arms or coronet of the owner. Some are of deeply browned meerschaum, others of marvellously carved boxwood, and still others of porcelain, painted in exquisite miniature and mounted in gold; for these were the property of the oldest and richest families in Tyrol.

But one there was that stood out from all the other lordly creations, and that was a plain little clay pipe so *very* old that it needed no decoration to increase its dignity. Now I know many pipe collectors, for the craze seems to be spreading—and a fascinating craze it is—and one that is peculiarly appropriate to



THE NUPTIAL CROWN



America, for was it not on the new continent that smoking was started? Not in the Virginia of the seventeenth century, but thousands of years ago, when the Inca priests inhaled their smoke through a Y-shaped tube inserted in the nostrils; then, after achieving a state of coma, saw visions and prophesied.

A friend told me yesterday of a far-sighted business man in New York who was having his offices redecorated. The man, having a taste for the antique, used some old English oak paneling for the walls, and then supplied a fine old oak refectory table which he thought would be becoming to his directors' *sui generis* styles of beauty. He has now one of the noblest suites in town; and, comparing the prices actually paid with the decorator's estimate for purely modern fittings, he is just \$100. to the good. So much for the cost of modern labor.

The Incorporated Society of Auctioneers is waging war against a new form of swindle which has lately become popular with a certain class of ingenious scamps who are blessed with a plethora of taste and a paucity of morals. The method is this: the little coterie of artistic souls take a house in a fashionable neighborhood, move in their goods and chattels, and live quietly and very respectably for a month. Then an auction sale is arranged of the "fine household furniture of Capt. the Honourable So and So, including choice specimens of Chippendale and Hepplewhite period brought from the family estates in Ireland," or Scotland, or Wales.

The world and his wife come to see and to acquire, and, sure enough, a few fine old pieces are intermixed with a great many ingenious frauds calculated to deceive any but the expert. At the sale the good examples are bought in by the swindlers and are

moved to the next seat of action (or auction), and the whole thing is begun again while the enraged landlord is left mewing on the doorstep for his rent.

London Notes for January\* spoke of a painting *The Blind Fiddler* by Sir William Beechey. A subscriber writes to enquire whether ANTIQUES' correspondent may have made a mistake in crediting to Sir William Beechey a picture well known to be the work of Sir David Wilkie. This is the reply of F. C.:

Quite right. Sir David Wilkie did paint *The Blind Fiddler*, but so did his friend Sir William Beechey; and a comparison of the two paintings, done at about the same time, is very interesting.

The former was painted in response to a commission given by Sir George Beaumont, and was exhibited in 1807. The owner insisted upon paying the artist double what he had contracted for, or £80, so pleased was he with the work, which depicts a cottage interior, and a family group listening to the music of the blind man — a hateful little boy in the foreground mimicking the poor musician by pretending to play on a bellows with the tongs! This, and a companion canvas called *Paying the Rent* give us a very fair idea of the difference between the sparsely furnished homes of the poor folk of the time and the comfortable elegance of the well-to-do. In *Paying the Rent* we find many articles of furniture for which we now are eagerly searching — grandfather clock, tripod table, fire screen, japanned tea tray, brass bound wine cooler, and so on. *The Blind Fiddler*, on the contrary, shows only the simplest and crudest of chairs and stools, and, at the side, a sturdy spinning wheel; nothing that is not utilitarian, excepting on the shelf above the mantle, a Staffordshire bust of John Wesley, the idol of the humble peasant.

Sir William Beechey treats his subject of the same name, in quite a different way. The Beechey children, walking with their nurse, come upon a blind fiddler seated with his dog by the road side, and they are shown giving him their pennies while the nurse looks on benevolently. The coloring and grouping are charming, and the portraits of the six children very lovely. Of course it was as a portraitist that Beechey shone, the one of his friend Sir David Wilkie himself being among his best.

\*See ANTIQUES, Vol. XI, p. 52.

## Shop Talk

By BONDOME

DISCOVERY of the origin of the early American butterfly table has eluded the ingenuity of many a student of furniture. Doctor Lyon, it will be remembered, states that the butterfly type is unknown to the British Isles. Thus far no precisely analogous type has turned up in Germany or the Low Countries; yet, from one of these latter sources, the butterfly device must have come into America, establishing itself perhaps first in Connecticut and

thence traveling north and east. But if some north European land transmitted the butterfly device to America, it was only after a previous borrowing and adaptation from Italy. Of the Italian butterfly table, at least two noble examples were disposed of at the Volpi sale at the American Art Galleries. Through the courteous co-operation of these Galleries, I am able to reproduce both tables in this column.



A group of twelve bronzes by American sculptors, which is traveling about the United States, is worth a visit by those who have opportunities for such indulgence. These bronzes, it appears, are competitive small models for a monument to be erected near Ponca City, Oklahoma, in honor of the pioneer women of America. E. W. Marland is to foot the bills for securing the models, for exhibiting them, and for developing the chosen design into completeness.

He has taken the public into partnership with him to the extent of asking that expressions of preference be made on ballots, which are passed about wherever the models are displayed. The public, of course, has had a fearful time. Truth to tell, the whole series of models, with one exception, seems to me to miss fire. They tend to fall into the class either of skim-milk sentimentalism or of symbolic gobbiness—either one of which is about as bad as the other.

One or two of the competing sculptors, to be sure, have sought to interpret the pioneer woman in a kind of primitive Greek convention, which has produced far from happy results. An 1840 sunbonnet wrought in the Doric style recalls nothing so much as the vastly multiple foot of a caterpillar tractor, while the clinging garments of a half covered pagan nymph seem to have only the faintest affinity with the fully covered wagon days of the modest mid-century.

New York is the only city concerning whose public estimate of the models I have information. As might be expected of that theoretically hard-boiled, but actually mushy metropolis, its majority vote was cast for a composition which, under entitlement of the *Sunday School Picnic*, might well be chosen to adorn a Maytime cover of the *Youth's Companion*. The second choice was better—MacNeil's sternly powerful earth woman, bearing on her left arm a really beautiful child of hope; in her right hand an axe, as she strides into the future. One could read a deal of lofty symbolism into this noble bronze. Unfortunately the statue's rugged head and broad, bare feet may strike the ancestor-worshippers of Oklahoma as a bit too Cro-Magnon in character to be accepted as traits of an ancestress of the present silk stocking generation. For my part, such considerations would not worry me very much; I should enthrone the MacNeil.

Among the attractive items of Continental European furniture which have turned up lately in the auction rooms, I should like to call special attention to a painted folding table which was included in the Hunt-Borselli Sale at the Anderson Galleries, March 26. It is here reproduced by courtesy of the Galleries. The affinity between this table, which is a Dutch specimen of the seventeenth or eighteenth century, and a table found in Pennsylvania and described on page 146 of *ANTIQUES* for March, 1926, is too clear to require argument. Tables of this kind are known in Germany by the easy name of *Hindeloopener Klapptische*, which, in itself, indicates indebtedness to Holland for the type; although some specimens, no doubt, were made in territory contiguous to the Netherlands, and in territory even farther afield. A fine eighteenth-century specimen, surely Dutch, is exhibited in the Rijks Museum, Amsterdam. Other *Klapptische* may be found in the Berlin Museum for Volkskunde.

There is a certain thrifty excellence about a table which, when folded and set against the wall, exposes a pictorial surface to beguile the eye, and, when called into operation to support food and drink, protects its fragile glories by concealing them against the ravages of the spilling hand.

The sale of Italian furniture and works of art collected by Professor Elia Volpi, held at the American Art Galleries from March 31 to April 2, realized a total of \$139,109. The offerings were extremely varied in character, and included some rarities such as an Umbrian armorial carved table which brought \$6,100. A Floren-



HINDELOOPENER KLAPPTISCHE

tine table from the Davanzati palace went for \$3,600. Among the paintings a *Nativity*, attributed to Pietro Cavallini (c. 1285-1308), was sold for \$1,500. Cavallini, it may be remembered, is the Roman artist to whom source seekers in Italian painting now affectionately attribute the beginnings of the Renaissance in art—thereby putting Cimabue's nose out of joint. The Volpi Cavallini, though displaying regenerated traits in the way of quaint and lively episode, remains essentially Byzantine in feeling, even the nativity being represented as occurring in a cave, after the manner of the East, instead of in a shed, such as came to represent the Italian tradition.

The late Desmond FitzGerald of Boston was an engineer of repute. He was among the earlier patrons of impressionist art, and knew, as a friend, many of its great exemplars. In the course of time he accumulated a large collection of works, some impressionistic, some not, by Monet, Renoir, Sisley, Degas, Pissaro, Maufra, Macknight, Sargent, and Winslow Homer. In preparation for the disposal of this collection, the American Art Galleries have prepared a finely illustrated catalogue, which deserves a special place in the art lover's library.

Another impressive catalogue is that issued by the Anderson Gallery in connection with the great sale of arms and armor belonging to the Archduke Eugen. Fine weapons and the protective devices against them bring the price of pearls—as they deserve. Here are some samples from the Archducal sale: No. 351, Gothic Halberd of 1400, \$850; No. 380, an executioner's sword—savory instrument—of seventeenth-century workmanship, \$1,250; No. 807, a suit of mid-sixteenth-century German armor, \$3,400. Number 1052, a Gothic, polychromed shield, cut obliquely from left to right, of Hungarian workmanship, brought \$2,950.



The only news that I have of forthcoming sales is from the American Art Galleries, which list Spanish Furniture for May 5, Textiles and Rugs for May 6 and 7; and from Samuel T. Freeman and Company of Philadelphia, who announce an important auction for May 4. Among the items offered by the latter are an armchair bearing the label of William Savery, and several pieces attributed to Duncan Phyfe.

## Current Books

*Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine*

*Address the Book Department*

THE EARLY DOMESTIC ARCHITECTURE OF CONNECTICUT. By J. Frederick Kelly, A.I.A., New Haven, Yale University Press, 1924. 209+xx pages, 48 illustrations, 242 figures. Price \$15.00.

UNTIL quite recently the majority of publications dealing with American architecture of the seventeenth and eighteenth centuries were about as scholarly in viewpoint and treatment as the summer advertising folder of a railway system. Their appeal was primarily to the feeling for the picturesque, and their selection of material was, accordingly, determined by considerations of variety rather than by regard either for chronology or for local relationships.

The results of such hit-or-miss publications have been not altogether fortunate. They are visible in a great many latterday buildings, whose distortions and misalliances of early motives would be laughable, did they not represent so tragic a waste of time and money.

Norman M. Isham, of Providence, with his various studies of old Rhode Island dwelling houses, was among the first to bring architectural workers to a realization of the fact that American domestic architecture shows a progressive development, whose steps are distinct enough to be traceable not only in fundamental elements of structure, but in every detail of the interior and exterior finish of the house. He made it evident, furthermore, that this development was due to clearly assignable causes, which should be recognized and weighed by the modern designer who seeks to adapt early motives to modern uses.

J. Frederick Kelly is doing for early Connecticut architecture what Mr. Isham has done for the architecture of a neighboring state, and is doing it at once more elaborately and more comprehensively.

In the present work he approaches his work logically. As he states, very few visible parts of the old houses now standing are precisely of the period during which these houses were originally built. The frame work may be, in considerable degree, intact, but rooms may have been added or re-arranged, paneling applied or removed, late mantels adjusted to earlier paneled walls, stairways rebuilt, windows and doors completely altered.

To convey an understanding of the earlier architecture, therefore, the subject should not be presented merely as a discussion of buildings chronologically arranged. Such a procedure would involve the elucidation of too many apparent anachronisms. It is necessary, instead, to reduce buildings first to their structural essentials—to analyze them—and then to consider the chronological development of their parts.

This is Mr. Kelly's method. He concerns himself first with the development of the house plan, from that of a one-room cabin with fireplace and chimney to that of a two-story mansion with central hall and some subsidiary complexities of arrangement. Thereafter he takes up matters of framing, of overhang, of the summer, of masonry, of outside covering, of windows, entrances,

cornices, moldings, woodwork, paneling, mantels, stairs, cupboards, and hardware.

Each topic is copiously illustrated with photographs and with measured diagrams. There is never so much illustration as to confuse by multiplicity, but always enough to establish the principles of the procedure followed by old-time house builders. Where possible, dates are given; where dates are not known, the author is nevertheless careful to emphasize sequences of development.

All in all, this book is one of the most valuable contributions to the history of American civilization with which we are acquainted. It is recommended to all architects who may ever be called upon to design in the so-called Colonial style. Perhaps it will serve as a correction to the notion, prevalent even among those who should know better, that, if a house looks old, its details of treatment may be accepted as authentic without further concern as to the history of its repairs and alterations.

MAIOLI, CANEVARI AND OTHERS. By G. D. Hobson. Boston, Little, Brown and Company, 1926. XVI + 178 pages; 64 illustrations. Price \$20.00.

FEW, even among bibliophiles, unless they are woman-haters, will subscribe to the motto on the title-page of this book, which states that "there is nothing more fit to be looked at than the outside of a book." Still, it must be admitted that a sumptuous binding of a book whose contents are worthy of it does delight the eye and the hand, and perhaps—like a pre-prandial cocktail—prepares the reader for the feast of scholarship or imagination that lies under the covers.

The scope of this monograph on bookbinding is confined not only to the productions of the sixteenth century, but to the work of a handful of French and Italian binders of that period, especially to the two craftsmen, or collectors, whose obscurity has inspired the author to undertake his research. He begins with a chapter on *Bindings Decorated with Plaquettes*, and follows that with one on *Architectural Decoration*. He then proceeds to a learned but profoundly interesting discussion of the problems—problems, of course, of interest only to the bibliophile—which are attached to the names of Maioli and Canevari.

To these chapters are appended full bibliographies of every book now existing, or catalogued as having existed, that bears the signet of Maioli or Canevari. Obviously the book is not one for the tired business man. It belongs properly in the class *de luxe*, of importance only to the collector, but of great importance to him. The author, in the course of his speculations over the identity of Maioli, treats at some length of the distinctions between French and Italian tooling, distinctions perceptible, of course, only to the connoisseur; and introduces interesting accounts of the forgers of literary antiques—bindings, armor, letters, even of letters purporting to have been written by Judas Iscariot.

The book is richly embellished with plates, many of them in color.

SCHÖNE UND SELTENE GRAPHIK ALTER MEISTER: A Catalogue issued by Amsler and Ruthardt, Berlin, 1926. 132 pages, many illustrations.

THIS is one of those fine catalogues which, somehow or other, the foreign dealers in prints and old books find it worth while to publish. It contains an alphabetical list of engravers on wood and metal, and of etchers, from the fifteenth century to the nineteenth, with names of such of their works as are carried by the firm, and prices. Numerous illustrations accompany the text. It is interesting to learn from a perusal of the lists that examples by such masters as Hans Baldung, Albrecht Dürer and Rembrandt are purchasable at prices comparable with those which the popular items among the lithographs of Currier and Ives command.



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THE PRACTICAL BOOK OF DECORATIVE WALL-TREATMENTS. By Nancy McClelland. Philadelphia and London, J. B. Lippincott Company, 1926. 273 pp., 8 illustrations in color, 206 in double-tone. Price \$10.00.

MISS McCLELLAND earned her right to a respectful hearing on all matters concerning wall fabrics, when, a year or two since, she published her exhaustive monograph, *Historic Wall Papers*. In the present work she has gone a step farther—or, perhaps, many steps farther—in a discussion of wall-treatments in general. But in this, the second of her books, she has approached her task from a different point of view from that which governed the writing of *Historic Wall Papers*. The early work was distinctly a piece of original research, undertaken for the purpose of establishing historic facts and illuminating them with adequate examples. The second is a kind of critical reporting, whose purpose is to bring into compactly available form as much information concerning all known methods of decorative wall-treatment as the average inquiring reader will need.

The book as a whole is a comprehensive, clear, unprejudiced, and able piece of work, which should supply architects, decorators, and householders with a sufficiency both of good ideas and good counsel to satisfy almost any requirement in the preliminary planning of wall-treatments.

AMERICAN GLASS. By Mary Harrod Northend. New York, Dodd Mead & Company, 1926. XVIII+209 pages, 72 illustrations. Price \$5.00.

MARY NORTHEND, author of a long series of contributions to antiquarian romance, died as a result of a motor accident, not long after the publication of this, perhaps her most ambitious work. The book, *American Glass*, was written, no doubt, to meet, if not to satisfy, a great public demand for a text on American glass. That the nature of the requirement was not fully understood is obvious; if it had been, Miss Northend would never have undertaken the writing.

The preparation of such a book must call for long experience, a minute examination of all existing literature on the subject, and a great amount of fresh delving into long hidden records. For this kind of research Miss Northend was never well fitted. She was a popularizer rather than an original scholar, a compiler rather than an investigator.

Those persons who care to have a breezy and gossipy discussion of glass and glass collecting, and who are not particular as to whether the statements made are in conformity with the latest discoveries, will find all of Miss Northend's virtues well exemplified in *American Glass*. And there will be others, too, who will wish to add to their libraries this last work of a very remarkable woman.

THE PRACTICAL DECORATION OF FURNITURE. By H. P. Shapland, A. R. I. B. A. New York, Payson and Clarke, Ltd. 1927. 44 + xv pages, 48 plates of illustrations. Price. \$5.00.

THIS is the first of a series of three books, to be sold separately, which, taken together, are expected to constitute a cyclopaedia of types of decorative design. The present volume is confined to a consideration of veneering, inlay, marquetry, painting, and gilding, to each of which topics a brief chapter is devoted. As to the precise audience addressed we are in some doubt. In no instance is the discussion sufficiently detailed or the description of processes sufficiently minute to serve for instructing technical students; while yet the emphasis upon methods seems greater than the requirements of the average layman would necessitate.

But whatever its intended audience, the book is capable of much usefulness. Difficulty would be experienced in trying to discover, in similar compass, a clearer, better expressed, or more comprehensive treatment of the subjects taken up. Obviously the author is offering the results of his own experience and observation. His illustrations, further, are excellent. They are well chosen, from a wide variety of English and Continental sources, and picture a striking assortment of veneered, inlaid, and painted furniture.

SHIP MODEL MAKING. By Captain E. Armitage McCann. New York, The Norman W. Henley Publishing Company, 1926. 2 Vols., 279 + XXIII pages, numerous diagrams. Price \$2.50 per volume.

THOSE who wish to indulge their bent for making ship models, more as a pastime than as a serious avocation, will find much in these books to kindle their imitative imagination.

Volume I deals only with ships of what may be called the decorative type, feluccas, galleons, and the like. These vessels of a by-gone age, once familiar in the Mediterranean and to the hardy adventurers who pushed out into the western ocean beyond the Pillars of Hercules, are decidedly picturesque, and the framing of their models requires no slight skill in handicraft. Captain McCann leaves to other writers the telling of the story of these interesting craft, more often than not the sea-homes of corsairs and Barbary pirates. He contents himself with instructing his readers in methods of reproducing the vessels in miniature.

The general procedure of Volume II, *How to Make a Model of an American Clipper Ship*, is essentially that of Volume I. The author here has chosen to follow for a model "America's most beautiful clipper ship, the *Sovereign of the Seas*." He leaves the aspiring builder his choice between copying the original to the minutest detail of spars and hull and rig, and modifying his plan by the omission of certain details which will not materially affect the general aspect of the completed work. The experienced workman will, of course, prefer to make an exact copy, but the tyro may well content himself with an approximation that satisfies the eye even if it lacks in some matters of ultimate refinement.

THE GOLDSMITHS OF ITALY. By Cyril G. E. Bunt. London, Martin Hopkinson and Company, Ltd., 1926. 182 + XV pages, 21 illustrations. Price £4, 4 shillings.

WHEN Signor Mussolini proposes to use sumptuary laws to curb luxury and extravagant pleasure among his countrymen, he is but giving them a taste of a very old medicine. Sumptuary laws go back at least to the time of Moses. The English had a stiff dose of them during the Protectorate. The first settlers of New England are erroneously supposed to have suffered them gladly. The present generation in this land of the free groans under a restriction that is particularly vexatious to those who believe that the proper place for water is the washtub. It is consoling, therefore, to find, from a perusal of one of the most interesting chapters in this book on the Italian goldsmiths of the Middle Ages, that, from the thirteenth century to the fifteenth, sumptuary laws were in force in every part of Italy — aimed at the suppression of undue display of finery and the superabundance of eatables at weddings and fiestas.

It is interesting to observe, likewise, that evasion of such statutes was practised five hundred years ago as persistently and as ingeniously as it is today. Such evasion among the Italian jewellers took the form of fashioning showy earrings and other baubles of enameled gold so light in weight that it seemed hardly possible that they should contain any precious metal at all. So fragile, indeed, was this jewelry that little of it has survived to our time.

The chapter which suggests these observations, that on *The Sumptuary Laws and Peasant Jewellery*, offers in itself convincing evidence of the patient, exhaustive research which went into the early preparation of the book. Sidney J. A. Churchill, M.V.O., devoted the leisure hours of twenty years to mastering the subject. He read every book that might throw light upon it. He burrowed into forgotten archives of Italian municipalities. He took voluminous notes, which he now and again amplified into a monograph for some European periodical. Death prevented the full completion of his task.

From the mass of material, published and in manuscript, left by Mr. Churchill, Mr. Bunt has now produced an authoritative work on the Italian goldsmiths of the Middle Ages — an account of their guilds, the laws which regulated their business, their relations with their patrons, the influences, native and cultural, which contributed to their pre-eminence in their craft.

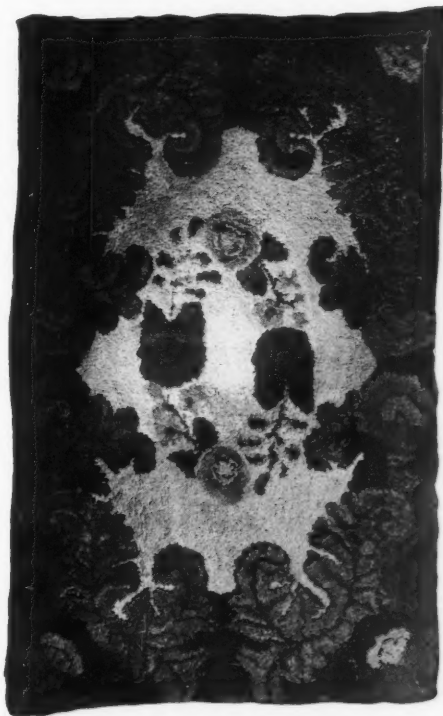
His chapter on the *Papal Patronage of the Goldsmiths*, matter-

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of-fact as it is, crowds the mind with pictures of the splendid munificence of the Vatican. The most skilful lapidaries, workers in gold and silver, painters, sculptors, architects, poets, and dreamers in all Europe flocked to holy Rome to dispose of their wares in a market as eager for something new and exquisite and precious, as the twentieth century market is eager for something old and exquisite and possibly precious.

Nor was this splendid patronage confined to the Church of Rome. The princely houses of Italy, notably that of the Medici, employed by the score cunning workmen in the precious metals.

There is much in Mr. Bunt's book which suggests the infinitely more that has been left out — which tantalizes the imagination without satisfying it. He has contented himself with arranging the material left by Mr. Churchill, and this constitutes a complete chronicle of the facts about the Italian goldsmiths, purely on their professional side. One would fain catch glimpses of the swift current of life and adventure and romance that lies behind these laconic records. The reader who would know Cellini will find nothing in this book to enlighten him. He must read Cellini's own life story.

It is, no doubt, precisely because the picturesque side of life in the Italy of this period has been fully treated by other competent pens that Mr. Bunt has held his book strictly to its purpose and has refused to be tempted to divagations into regions already well explored. Indeed, the work shows such meticulous care that its accomplishing could hardly have been possible to a scholar who did not make it his dominating hobby to the exclusion of every other field of inquiry.

The embellishments of the book — one plate in color and twenty in colotype — picture some of the rarest and most beautiful of the existing specimens of the goldsmith's art of the Middle Ages. In general, this is a handsome as well as a scholarly work; but in details of typography and press supervision the printers have allowed some woeful blemishes to mar a well-planned undertaking.

PRICE LIST OF BOTTLES AND FLASKS. Published by H. A. & K. S. McKearin, 21 East Sixty-fourth Street, New York City. Price 50 cents.

A LIST of over two hundred bottles of better known types with descriptions and catalogue prices. This list, compiled by recognized authority, represents one further step toward standardizing prices for standardizable antiques. In a catalogue of this kind, it should be borne in mind, prices represent maximum possibilities rather than immediate cash values. In actual transactions, charges might be expected to rule somewhat below rather than above the quoted levels.

#### RECEIVED FOR REVIEW

##### CERAMICS

THE NEW KERAMIC GALLERY. By William Chaffers. London, Reeves and Turner, 1926. Revised edition; 2 vols. Price \$25.00.

##### GLASS

EUROPEAN GLASS. By Wilfred Buckley. Boston, Houghton, Mifflin and Company, 1926. Price \$25.00.

##### METALS

L'ORFÈVRE D'ÉTAIN STRASBOURGEOISE. By Adolphe Riff. Strasbourg, 1919. Brochure.

##### MISCELLANEOUS

THE JUNK SNAPPER. By C. R. Clifford. New York, Macmillan Company, 1927. Price \$4.00.

##### TEXTILES

HANDMADE RUGS. By Ella Shannon Bowles. Boston, Little, Brown, and Company, 1927. An Atlantic Monthly Press publication. Price \$3.00.  
KNITTING. By Jessie F. Caplin. New York, Dry Goods Economist, 1927. Price \$2.00.

### Lectures and Exhibits

On May 21, sixteen historic homes and buildings of the old Colonial town of New Castle, Delaware, will be opened to the public. Here will be offered opportunity to examine architecture, furniture, silver, and many other treasures of seventeenth and eighteenth century America. A circular containing maps, routes, and general information may be obtained from Mrs. Francis de H. Janvier, The Strand, New Castle, Delaware.



Of general interest to art lovers will be the Memorial Exhibition of the works of Mary Cassatt, to be held at the Pennsylvania Museum, April 30 to May 29.

Incidentally, there are scheduled, at the same museum, six promising lectures on the history of art, to be given Sunday afternoons during April and May.

\*\*\*

The Metropolitan Museum of Art offers three interesting May exhibitions:

Through May: The etchings of Bosse and the van de Veldes; prints by Mary Cassatt. The Print Galleries.

Beginning May 16: Mezzotints by David Lucas.

Beginning May 16: Exhibition of painted and printed fabrics. Gallery D 6.

\*\*\*

Some fifteen hundred artists and craftsmen of Cleveland have been invited to submit contributions to the ninth annual exhibition of native talent. The present "May Show," as it is called, lists forty-two classes of entries, ranging from oil paintings and sculpture to photographs, wrought iron, and work done by the blind.

\*\*\*

The seventh International Water Color Exhibition will be held at the Art Institute of Chicago, from April 28 to May 30.

\*\*\*

#### THE MUSEUM OF THE CITY OF NEW YORK

The Gracie Mansion, built over a hundred years ago, has been restored and was opened to the public March 22. The interior has been fitted in the styles of the early nineteenth century under the auspices of the Museum of the City of New York.

On the day before the official opening, the Women's Committee, of which Mrs. Egerton L. Winthrop is Chairman, served tea to the founders of the Museum and specially invited guests. The other members of this Committee are Mrs. Harry Horton Benkard, Vice-Chairman, Mrs. Henry G. Bartol, Mrs. H. Casimir de Rham, Miss Caroline King Duer, Mrs. J. Magee Ellsworth, Miss Sarah Cooper Hewitt, Mrs. Herbert T. Jacquelin, Mrs. Charles L. Riker, Mrs. Henry Osborn Taylor, Mrs. Schuyler N. Warren, Mrs. Christopher Wyatt.

The Gracie Mansion is situated in the Park at 88th St. and the East River and can easily be reached by the 86th St. crosstown bus. It will be open to the public every day beginning Tuesday March 22, from 10 to 4 o'clock, and on Sunday and holidays from 2 to 5 o'clock.

## Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases it is hoped that they will share their information with those less fortunate by writing full particulars to the *Queries Editor*.

327. L. E. S., *Rhode Island* (ANTIQUES for December, 1926, Vol. X, page 477). J. P. Conover has a jug of the same design, which is marked on the bottom *Ridgway & Co.*, together with an urn and an anchor.

Miss E. G. Thorndike reports the ownership of a jug of similar pattern, though differing in color, which is stamped with anchor and urn and the name *W. Ridgway & Co.*

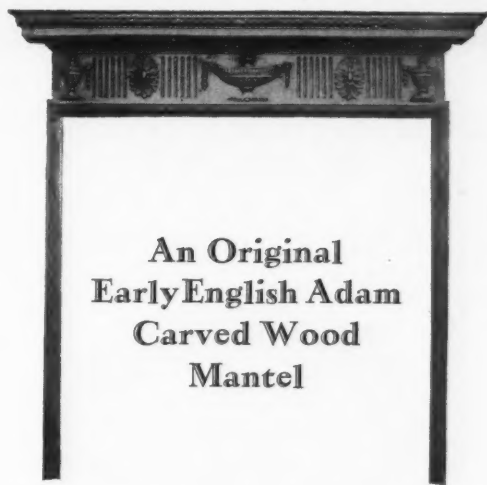
Chaffers describes a mark used by William Ridgway as "an elegant vase against which rests an anchor, and *W. R. & Co.*" However, no mention is made of a stamp *Ridgway & Co.* in connection with the vase and anchor.

328. A. F. H., *Vermont*, (ANTIQUES for December, 1926, Vol. X, page 478). S. H. Cross has found in *Weeks' History of Salisbury* (Vermont), page 128, the name of Levi Holman, chairmaker, in 1814, residing in District No. 5. It appears that Salisbury is a town adjoining Brandon, where the chair was procured by its present owner. No mention of anyone by the name of Holman could be found by Mrs. Cross in real estate books of Brandon.

A number of queries as to means of determining values of Baxter prints have come to ANTIQUES. Perhaps the best answer that can be given to all of them is a letter just received from Miss Dorothy Hoskins, whose article on Baxter in November, 1926, started the trouble. Says Miss Hoskins:

There is no American price list or catalogue of Baxter prints, mainly because there has been no market, demand or supply for the prints up to the present moment.

The most important and up-to-date English catalogue, called *Baxter Values*, is compiled annually by Ernest Etheridge, 3 Queen's Hotel Buildings, Birmingham, England.



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No one helped us more in our quest than Harry Blanchard of Center Sandwich. There is an antique dealer who, first of all, is a human being. There is something delightfully enthusiastic and joyous about his way of showing things. He's the kind of fellow you can trust to do the square thing. He reminds us of Ettore Camerino, the delightful Venetian dealer with whom we had so much fun, and who kept his word to us even in the minutest details.

It is a pleasure to pay public tribute to any man who does good work, who makes a genuine effort to give special service, and who makes it more than ordinarily pleasant for those who do business with him. If, as it is said, a satisfied customer is the best kind of advertisement, and if Harry Blanchard treats all his customers as he treated us, buyers of Colonial antiques ought to be crowding into Center Sandwich, N. H.

If you are looking for good old New England things for your home, drive up to Harry Blanchard's and give him a chance to work his magic on you. You'll enjoy the experience.

Reprinted from *The Vagabond*  
January, 1927  
Edited by THOMAS DREIER

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WEST, daughter of JOHN 1st Earl de la Warr,  
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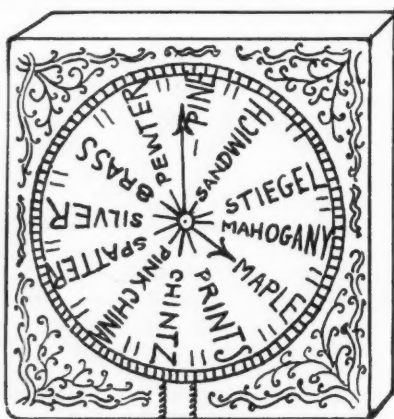
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I take a small magazine weekly in which Baxters are valued according to the most recent prices. This valuing is done by the foremost experts in England and is authentic. During the past six months a deluge of Baxters has overflowed upon the English market and prices have fallen to an extent alarming to collectors. However, we look for a dearth a little later, perhaps a year from now, when prices will rise again.

Since the Baxter article appeared in *ANTIQUES*, I have been asked to value innumerable isolated examples in all parts of this country and have done so by striking a fair balance between the catalogue and the magazine values.

The 1927-28 catalogue should be out before long; but until it appears there is practically nothing to go upon but knowledge of the prints, their condition, and the current demand at English auctions. This is a subject on which I spend many hours and much eyesight weekly! But it is extremely entertaining.

There is no fixed value for any Baxter, on the bases only of title and subject. Most of the prints have five or six values according to their mounts; and, without a catalogue at hand, these various prices on each Baxter cannot possibly be recounted or estimated. Prices in England are fixed by the striking of auction averages. Without any auctions, without any center for the exchange and purchase in that country, no average can be arrived at.

A rough estimate may be formed only by allowing five dollars for every English catalogue pound, and that is the highest possible value.

To this we would add only the postscript implied in the last sentence. Catalogue values of most things such as books, manuscripts, prints and postage stamps represent highest possible values. Owner values should usually be set at a lower limit—according to circumstances.

## Questions and Answers

Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.

Attempts at valuation *ANTIQUES* considers outside its province.

339. A. D. F., New York, asks the identification of two pewter items.

X

(a) Bowl marked T.D.&S.B.

This is the mark of Thomas D. and Sherman Boardman of Hartford, who were in business together from 1825 to 1854.

Boardman & Hart

(b) Cups marked N. York

bearing also the touch mark of Boardman & Company, New York.

The New York directories, in 1822, list Timothy Boardman Company, 178 Water Street; in 1825, Boardman and Company, at the same address; but, by 1828, the firm name had changed to Boardman & Hart, which it remained until 1850.

340. The mark here reproduced appears as a tiny crest relief on certain pieces of scroddled glassware, probably of English manufacture. The glass seems virtually identical with that produced by Sowerby of Newcastle.

Can anyone tell what maker used this Lion and Castle form of designation?

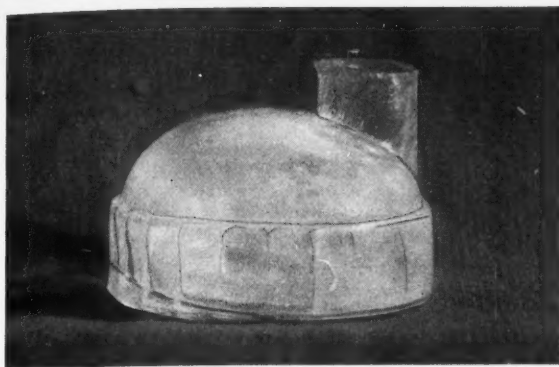


341. F. D. B., Idaho, enquires concerning the maker of a grandfather clock now in her possession. The dial, of white enamel, is elaborately decorated with gold and color painting, the chief motif being the cornucopia. At the bottom of the dial is a brass plate bearing the name *Henry Roi, Hamburg*.

It is quite possible that the Hamburg referred to is the one in Pennsylvania, and that Roi was located thereabouts either as a clockmaker or as a purveyor of clocks purchased elsewhere. According to Edward Pierce Hamilton in his *A Century of English Clocks*, *ANTIQUES* for November, 1926, in most cases, a painted dial denotes a fairly late date, subsequent, say, to 1775 (Britten says 1780). This would indicate that the clock in question was probably made after the Revolution.

342. H. C. D., New York, has an old brass lamp bearing the name *Woodberry, Dix and Hartwell, Boston*.

Can anyone furnish the date or other information concerning this firm?



## FOUND

Cached in an old barn loft in Virginia, a number of ink bottles, like illustration, of beautiful aqua color, made on order of the Confederate Army. Nice for gifts.

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See *Van Rensselaer*, Plate 71.

Antiques of permanent value; period furniture; prints; Stiegel glass; old flasks; etc.

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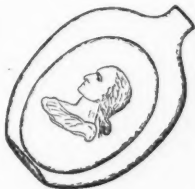
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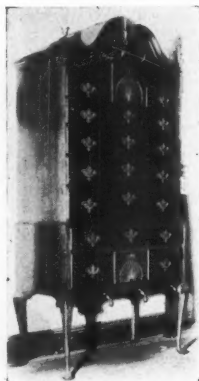
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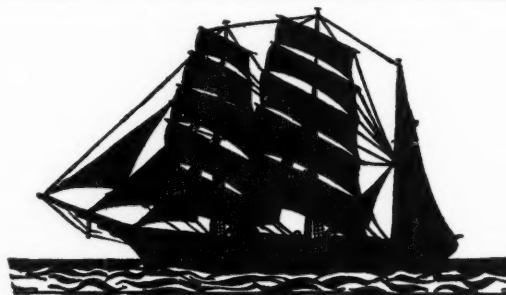
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I have made personal search of England, selecting only what knowledge told me was of the best, and what experience assured me would appeal to the most exacting American taste.

So, today, in addition to my American antiques I am showing a number of exceptional examples of English furniture after Chippendale, Hepplewhite, and Sheraton.

And besides furniture I have a fine lot of china, glass, and many beguiling small wares.

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Made by WILLIAM SAVERY, with the original Savery Label

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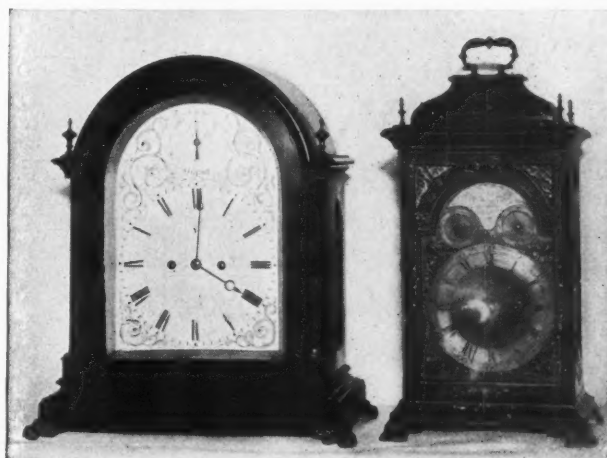
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AND FOR OTHER ACCOUNTS

**WEDNESDAY, MAY 4**

and Following Days at 2 o'clock P.M. each day

**IN OUR ART GALLERIES**

*Illustrated Catalogue Mailed Upon Request*



English Bracket Clock by  
Thomas Carrington, Lon-  
don, 1730-60; ebonized  
cherry case; back plate of  
works beautifully engraved.

English Bracket Clock  
by John Baker, London,  
1768-84; green lacquer  
case, Chinese decora-  
tions.

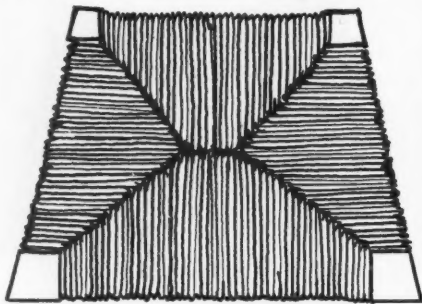
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MAHOGANY hall clock, *Spalding*, Providence; fine banjo clocks; cobbler's candle stand, trestle feet; three pipe boxes, two pine, one cherry; pair of iron pipe tongs; all maple tavern table, oval top; maple and pine tavern table, oval top; large oblong mahogany tilt table, *Phyfe*-type base; *D. Melvil* 14-inch pewter plate.

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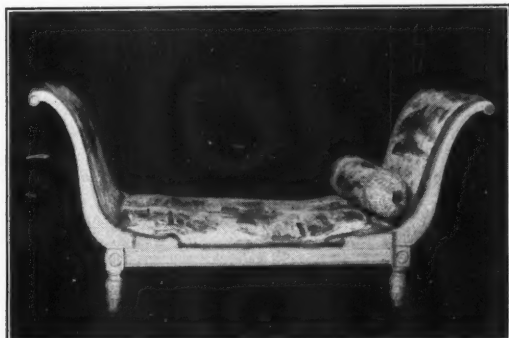
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CHAISE longue with graceful frame of the Directoire period, covered with an early toile de Jouy inscribed

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This rare toile gives evidence of having previously served as a bed garniture.



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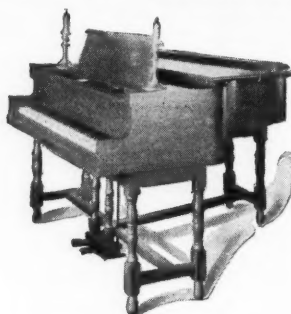
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Hooked rugs and hand-woven stuffs; woodenware;  
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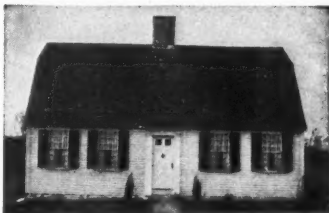
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SPECIAL ITEMS:

Bow-front, cherrywood chest of drawers — small and dainty.  
Very unusual maple duck-foot table — deep oval drop leaves.  
A collection of very early and rare wooden dolls, crudely  
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Pair of quaint little English armchairs — in walnut — for  
little sister and brother — each side of the old fireplace.

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Specializing in

*Fine Furniture :: Historic Flasks  
Grandfather and Shelf Clocks  
Hooked Rugs*

This month: An especially fine mahogany three-part  
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WANTED: An Eli Terry pillar and  
scroll clock; flasks.

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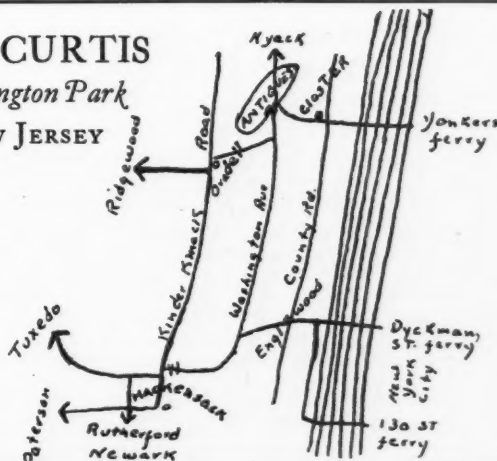
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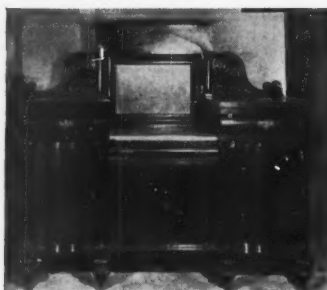
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At the Corner of Fifth and Lehman Streets

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PENNSYLVANIA

Comprising early American Pennsylvania-Dutch furniture; Stiegel glass;  
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brass goods; guns and pistols; quilts, coverlets; etc.

*Special mention:* Rare old center-stretcher desk and a large variety of  
other rare pieces.

I do not retail anything — Collect for sale purposes only

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Five other Antique Auctions listed



A rare Chippendale mirror, c. 1770, with pheasant  
flying through a hole in the spandrel. *Lure of the  
Antique* by Walter A. Dyer, page 157.

A pair of etched hurricane globes, proof; girandoles  
— set of three pieces; olive-green railroad flask; ma-  
hogany love seat.

Mahogany bureau desk, secretary compartment  
faced with curly maple, scroll stiles and feet. Dimen-  
sions: Length 45 inches, depth 22 1/4 inches, height  
48 1/2 inches. Period 1820-1825.

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Pennsylvania-Dutch furniture, comprising some rare and important  
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*Sale to be conducted by*

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UNUSUAL square-top mahogany  
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Rare early American furniture; historical china and glass; rare ball and  
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Chippendale and Hepplewhite chairs. These are only a few of the many  
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SPECIAL MENTION: Set of all dark blue dishes, *Don Quixote* subjects, most  
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Block-front desk, Sheraton sofa, duck-foot wingchair,  
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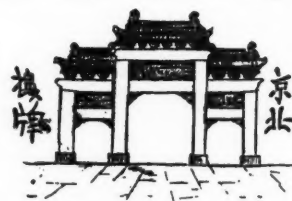
AN attractive assortment of Sandwich glass lamps, Bristol glass toilet sets, and charming porcelain perfume bottles to give the finishing touch of quaintness to the old-time bureau.

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Early American furniture in pine and maple; historical blue; pewter; pottery; we have just brought some very fine and interesting old things from China.

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*Fourteen miles by auto or bus from New York; three minutes walk from the Erie Station at Watchung Avenue*



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*Rare Rhode Island  
Block-Front Secretary-  
Bookcase, circa 1760*

FURNITURE HISTORICAL CHINA  
OLD SILVER PANELING MANTELS  
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China, Lustreware, Glass-  
ware, Furniture, etc.

*at the store of*

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*Commencing at 10 A.M. daily. No postponement  
on account of weather.*

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FRANCIS HILL BIGELOW  
1 DANFORTH STREET  
CAMBRIDGE, MASSACHUSETTS  
*To Martin Heiligmann  
For the past twenty five years  
you have restored my mirrors  
frames with expert skill and  
shown a knowledge unsurpassed  
in artistic ability combined with  
historical accuracy which merits  
my great appreciation  
Francis Hill Bigelow*

We restore anything that is antique. If you think a thing is beyond repair and others have told you it can't be done, come and see us.

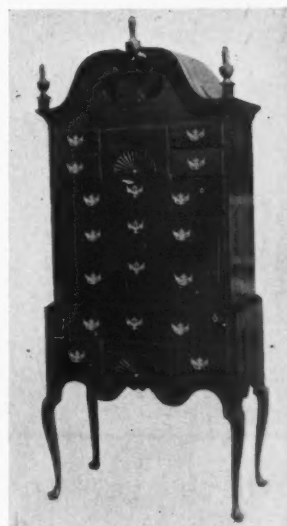
We specialize on mirrors, frames, furniture, old gilding, oil painting, and lacquer work restoration, and in supplying and mending all missing or badly broken parts so that restoration cannot be detected.

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228 Columbus Avenue BOSTON, MASS.

Telephone HANCOCK 2326

- A small curly maple Governor Winthrop slant-top desk, ogee feet, fine interior, with fan.
- A maple roundabout chair in the rough.
- A Carolean side chair, perfect un-restored condition.
- A maple banister-back chair.
- A Pilgrim armchair.
- A mahogany grandfather clock, brass, eight-day movement, bonnet top.
- A mahogany Hepplewhite swell-front dresser, original brasses.
- A copper-plate quilt, unused condition, floral design in rich colors.
- A blue and white coverlet, twenty-eight eagles, with maker's name and date 1833 in corners.
- An all original walnut lowboy small size.
- A San Domingo mahogany dining table, square, with pedestal base, and two drawers.
- A curly maple tavern table, very rare.
- Stiegel, Sandwich, bellflower glass; brass kettles, etc.



CHERRY HIGHBOY

Broken arch top, original brasses. Size: 6 feet 9 inches tall; 34 1/4 inches wide; 17 1/2 inches deep — an attractive size.

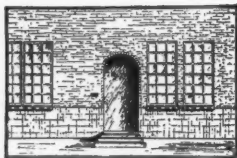
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## E. C. HALL

145 Longmeadow Street

LONGMEADOW, MASS.

*On Main Route from Boston to New York. Three blocks  
from Springfield Line, Look for 145 on yellow sign.*



**JANE WHITE LONSDALE**  
**INTERIOR DECORATOR**  
**314 EAST 57TH STREET**  
**NEW YORK CITY**  
**PLAZA 3357**

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### *Antiques for the Trade*

Large quantities of Pewter Plates, Bowls, Candlesticks, Inkpots, Porringers, Wrought Iron Candlestands, Rush and Betty Lamps, Pottery, Staffordshire Figures, Plates, Tobies, Lacquer and Tin Trays, Porcelain Figures and Vases, Paper Weights, Old Glass, Pink and Copper Luster, Paintings, Portraits, Miniatures, Silhouettes, Mirrors, Shawls, Needlework, Tiebacks, Bellpulls, Footstools, Tin and Brassware, Prints, Paintings on Glass, and other things too numerous to mention.

SUPPLYING COUNTRY DEALERS A SPECIALTY

*New Items Arriving Daily*

JUST BACK FROM A FOUR MONTHS' BUYING TRIP

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 Telephone PLAZA 9962

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## THE ANTIQUE SHOP

OF

**MRS. M. B. COOKEROW**

265 KING STREET

POTTSTOWN, PENNSYLVANIA



*Unusual Antiques for Particular People*

## S. ELIZABETH YORK

THE FRANCIS NYE HOUSE

MATTAPOISETT

MASSACHUSETTS

The following in Bennington pottery, referring the reader to Spargo's *Potters and Potteries of Bennington*:

Plate I. Lion on base, cold-slaw mane, marked piece.

Plate IX. First in lower row — large spiral fluted pitcher, marked.

Plate XI. Last in top row — finely mottled Toby mug, marked.

Plate XIII. Last in top row — fine porcelain water pitcher, marked.

Plate XIX. Third in top row — Parian figure, *Red Riding Hood*, marked.

Plate XXIII. Fourth in middle row — cow creamer, unmarked.

Telephone Mattapoisett 143

Write or call

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## *Fine Walnut Highboy*

ALL ORIGINAL EXCEPT  
 BRASSES



**MARTHA DEHAAS REEVES**

1026 Pine St., Philadelphia Pa., and 20 Potter St., Haddonfield N.J.

*Everything Guaranteed as Represented*

## BLANKET CHEST

THIS blanket chest is an unusual size, being 37 inches high, 37 inches long, and 16 1/4 inches wide. It has a lifting top and two drawers. It is refinished in natural color of the wood with light wood inlay in base. The brasses are original.



SMALL CHERRY BLANKET CHEST

**AGNES T. SULLIVAN**

24 Steel Street, AUBURN, N. Y., Finger Lakes Region

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**B**ECAUSE I am located in a remote section of New Hampshire, fourteen miles from a railroad station where summer tourists are late in reaching, I am selling at cost, packed and delivered free anywhere in the United States, during May, just to tide me over till the good old summer time.

My terms are check with order. Money will be refunded if articles are not satisfactory providing they are returned to me in ten days and in good condition. Express paid both ways. Check returned immediately if article is sold. All goods subject to prior sale.

Photographs sent on request. Come, write or telephone  
 Harry Blanchard at

**BLANCHARD'S ANTIQUE SHOP**

CENTRE SANDWICH

NEW HAMPSHIRE

Telephone 14-4

## *Martha Jane's*

MARCELLUS :: :: NEW YORK

(between Syracuse and Auburn)

Several old pine mantels and an original fan-shaped attic window as taken from an old Colonial house; unusual rare curly maple candle stand; ox-cart seat, \$35; rare early pine drop-leaf table, 68 inches long; beautiful buckhorn maple breakfast table, \$80; good inlaid Chippendale mirror, 13 x 24 inches overall, \$40; set of four Hitchcock chairs, in the rough, \$28; four-post maple beds, from \$15 to \$20; solid mahogany Sleepy Hollow rose-carved rocker, \$75; other carved rockers from \$15 to \$25; lamp bases attractive for wiring, \$15 per half dozen. Prices include crating. Large varied stock.

*Special prices to dealers. Send for lists*

*Everything Guaranteed as Represented*





**I**LLUSTRATED are three of a set of fourteen chairs, consisting of twelve single and two arm-chairs.

Price £75

*We Specialize in Goods for the American Trade*

**MARK O'BOYLE**

Member of British Antique Dealers' Association

27 *Watergate Row* CHESTER, ENGLAND  
15 miles from Liverpool 30 miles from Manchester  
50 miles from Preston

## *The Loft*

314 *South Camac Street*, PHILADELPHIA, PA.

**WILL SELL:** Pair of high-post maple beds, re-turned, \$160; one high-post curly maple bed, \$150; early pine pieces for country homes.

**WILL BUY:** Large light wood gateleg tables; spindle benches; Windsor chairs.

Telephone PENNPACKER 1983

REOPENING MAY 15

## *Twin Gables*

*Kings Highway*

EAST SANDWICH, MASS.

with a fine collection of furniture, Sandwich glass and Bristol, ship models, pewter, hooked rugs and the like.

EUGENIE HATCH

*Everything Guaranteed as Represented*

*All Good Roads Lead to*

## THE COLONIAL ANTIQUE SHOP

*located in the center of the Finger Lakes Region at  
ITHACA, N. Y.*

**WE** are better stocked this season than ever before with one of the largest and most complete stocks of antiques to be found anywhere. We sell no freak and no revamped pieces — just good old early American antiques of every description, both restored and unrestored. We are now selling to clients that we sold to years ago, which speaks well for our reliability. Our prices are at all times and seasons fair and seasonable. Dealers find it to their advantage to visit our place. Our motto is one piece or a carload. We issue a small booklet and folder as well as photographs.

THE COLONIAL ANTIQUE SHOP

308 *Stewart Avenue* (near Cornell University) ITHACA, NEW YORK

WALTER F. LARKIN

## Provincial Furniture of Distinction and Charm

Louis XV and XVI chairs, tables, and canopies. We have also several mantels and pairs of doors.

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## FRENCH PROVINCIAL ANTIQUES

163 EAST 54TH STREET, NEW YORK CITY

PLAZA 0876



{1714}

## The OLD WATER WHEEL

*(Historic Dyers Mill)*

## ANTIQUES

Through our winter months of collecting we have secured a large stock of early American antiques from our own district in Pennsylvania, such as furniture, china, glass, pewter, and other articles too numerous to mention.

If you are looking for bureaus, beds, chairs, stands, mirrors, things in pewter ware, china or glass, or anything that is old, we have it.

*A Full Guarantee With Every Piece That Is Sold*

**CASTLE & LABS BROS.**

R. D. 2: EASTON PIKE DOYLESTOWN, Pa.  
TWO MILES NORTH OF

## *Spring Opening*

A trip through the Finger Lakes Region in May is delightful. Come while the fruit trees are in blossom.

An unusually good line of antiques from a winter's collecting.

JEMIMA WILKINSON ANTIQUE SHOP

*Florence W. Upson*

DUNDEE

NEW YORK

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## WAYSIDE ANTIQUE SHOP

2078 COMMONWEALTH AVENUE  
AUBURNDALE, MASS.

F. W. STANTON

Telephone WEST NEWTON 2458-W

Silhouettes; miniatures; Chinese house gods; Bohemian glass; Battersea enamels; pin-pricked picture; bisque figures; trinket boxes; pewter; brass; copper; Sandwich glass in red, green, amber, blue, white, and clear — choice pieces in lace; goblets in horn-of-plenty, pineapple, ivy and pine tree; choice collection of early American furniture; lamps in many colors.

Everything Guaranteed as Represented

## Goulding's Antique Shop

SOUTH SUDBURY, MASS.

On Concord Road, One-half mile off State Road

Telephone 60-3 :: Closed Sundays

*Specializing in Early New England Furniture*

Tall pine dresser, open shelves at top; corner cupboards; pine settle; old cloth loom; desks; chests of drawers; bureaus; tables; sets of chairs.

Everything Guaranteed as Represented

FRANK W. BARTON  
President

Telephones:  
RICHMOND 3166 and 3167

## Hooked Rugs

BUSINESS is good with us and we plan to make it better. We are selling more hooked rugs all over the country and we are, therefore, buying more. At no time since we began have we had so large and varied a collection to choose from. Whatever size or design or color you may want, write us. We can help you.

WE ARE ALWAYS GLAD TO SEND SELECTIONS ON APPROVAL TO RESPONSIBLE DEALERS AND COLLECTORS

NEW ENGLAND SALES ASSOCIATION, INC.

222 State Street, BOSTON, MASSACHUSETTS

Everything Guaranteed as Represented



EARLY AMERICAN GLASS, FURNITURE, PRINTS

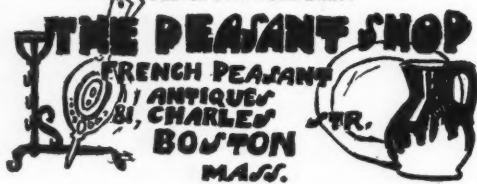
Blue Lafayette, De Witt Clinton, half-pint flask  
Blue-green, violin Jenny Lind, pint flask  
Amber quart flask, Corn for the World  
Light yellow, grape and eagle, half-pint flask  
Grass green Albany pint flask

MARTHA MORGAN

847 Lexington Avenue, NEW YORK CITY



FRENCH PROVINCIAL BAHUT



## IN PRINCETON

You will find many things worthy of your examination at *The Yellow House of the Archway*, such as a set of unusual Windsors, two fine tea tables, a very slender field bed, a complete tea set, and many other examples of the household goods of the Colonies, and of the early Republic. Of course, everything is warranted to be authentic.

GEORGE BATTEN 321 NASSAU STREET

On the Lincoln Highway

LOOK FOR THE ARCHWAY, I DO NOT DISPLAY A SIGN

## ROSEWOOD

FOR SALE: One of two rosewood sets made by Belter for my family years ago. Sofa, high-backed armchair, low-backed armchair, two side chairs, and small chaise longue. Beautifully carved, original tapestry upholstery, fine condition.

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NEW YORK CITY

IF you have homes, apartments, domiciles, places of security and rest for old and desirable ornaments and pieces of furniture, call at Ye Old Furniture Home 870 Mountain Avenue, Westfield, N. J.

PRICE IS OUR BEST SALESMAN

*Ye Old Furniture Home*

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HISTORIC OLD

# REED MANSION

Waldoboro, Maine

Early American Furniture  
Hooked Rugs :: Prints

# WARREN WESTON CREAMER

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In Historic Waldoboro, Maine

Everything Guaranteed as Represented

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RARE FABRICS

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WRITE FOR PRICES



# DUTCH KAS

THIS is a fine seven-  
teenth century piece in  
oak whose massive dig-  
nity is relieved by excel-  
lently carved detail.

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W. H. WILKINSON, Proprietor

1901-1911 Main Street

KANSAS CITY, MISSOURI

Four Blocks from Union Station  
Everything Guaranteed as Represented

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54 Church Street, Cambridge, Massachusetts



LINEN : CHINA : GLASS : RUGS

MRS. PERCIVAL DOVE

# THE BLUE BOTTLE SHOP

Announces its Removal to

827 LANCASTER PIKE

BYRN MAWR, PENNSYLVANIA

where it will continue to  
show some very unusual

*Early American Antiques*

OUR stock is ever-changing. One  
shipment follows another so that  
you are always sure of finding here an  
unusually fine collection of furniture.  
At all times — desks, chairs, bureaus,  
clocks, tables, highboys, and the like  
— all genuine and attractively priced.

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Established 1904

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# BRIDGEWAY AUCTION COMPANY

has retired from the auction business and will  
hereafter conduct a Retail and Jobbing Shop of

# Original Antiques

at their old stand, where they will be pleased to  
have all interested in real antiques call at any  
time, as there are new lots coming in daily.

WE ASSURE YOU THAT PRICES WILL BE A TEMPTATION  
We trust that we shall be favored with your future patronage

# BRIDGEWAY ANTIQUE COMPANY

N. E. cor. 8th and Spring Garden Streets  
PHILADELPHIA, PA.

FOR May I have a few mahog-  
any carved post bureaus;  
walnut armchairs, and sofa;  
mahogany card tables; spool bed.

Everything crated free

Write me your wants

# J. RAYMOND BLINN

18 LOCUST STREET, HAVERHILL, MASS.

Everything Guaranteed as Represented





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**Antiques**  
9 EAST 8TH STREET  
NEW YORK

*Mrs. Mary D. Walker*

One very fine set of fire irons: andirons, very handsome shovel, tongs, jamb hook, and black wire fender with brass top.

Several lime-green tumblers; some odd pieces of Lowestoft; and an old metal weathervane.

*Everything Guaranteed as Represented*

*Front Street and Wareham Road, MARION, MASS.*

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73 CHESTNUT STREET :: BOSTON, MASS.

EARLY AMERICAN FURNITURE AND CONTEMPORARY DECORATIVE CRAFTS ON EXHIBITION AND FOR SALE.

**FRANCES M. NICHOLS, Manager**  
*Telephone HAYMARKET 0461*



P. G. PLATT

*Genuine Antiques*

**LONG LANE**  
*Wallingford, Pennsylvania*

MARY M. PLATT

MAY — *And the year blossoms*

Bright vacation days ahead!  
Visions of prowlings through interesting antique shops!  
You should surely include

**The COLONIAL SHOP**

22-24 NORTH WATER STREET, NEW BEDFORD, MASS.

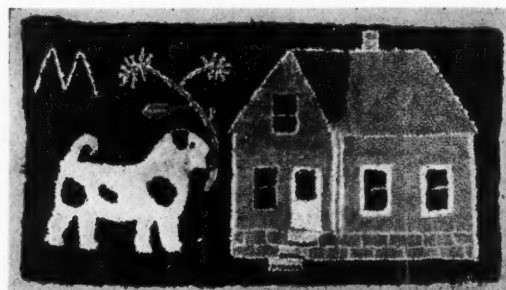
*Located Diagonally across from the Whaling Museum in your summer itinerary*

Furniture to give the home that quaintness and atmosphere; china, glassware, silver, etc., to keep it company; pieces for the purse of moderate means; rarities for the collector; interesting pieces.

A miniature slant-front desk of pine; a country Chippendale chair of unusual design; another of quite different type; a child's early high-post crib, museum piece; a miniature six-board chest.

"Twin Gateway," almost into the village of Buzzards Bay, Cape Cod, will soon be open for the season, but the property is still for sale. Located on the main Cape Highway, ideally situated between the two Bays — Buttermilk and Buzzards. Cape Cod house, small shop, garage, and plenty of land.

W. W. BENNETT, *Proprietor*



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We invite you to inspect our stock of American antiques, constantly changing and being restocked from original sources of supply.

Also our European treasures, collected by our discriminating European buyer and frequently coming in.

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*We have the Largest and Most Complete Stock of Antiques in Chicago*

AND THE MIDDLE WEST

Consisting of Early American, English, Italian and French periods of Dining, Bedroom, and Living Room Furniture; Pewter, Glass, Bric-a-Brac, Andirons, Staffordshire, Clocks, Hooked Rugs, Lamps, etc.

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Telephone LIBERTY 8076

### A Shop Furnished Like a Home

MAY is the month to select furnishings for your summer home.

We have many pieces in maple and pine, particularly adapted to country houses. Also ladder-back chairs, quaint hooked rugs, old prints appropriately framed, fireplace accessories, lamps with shades, trays, glass, and odd individual pieces, all arranged as they would be in your own home.

*Everything Guaranteed as Represented*

### Illustrated

Italian chest of drawers, serpentine front, richly veneered in mahogany and tulip wood, with inlaid rosettes. Date c. 1780.

### Offering as Well

A selection of unusually quaint and attractive chintzes suitable for many purposes.



THOMAS & DAWSON

Antiques . Interior Decorations

39 FAYETTE STREET

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visit

G. & A. H. OSWALD'S  
ANTIQUE SHOP

11 LINDEN ST., PITTSFIELD, MASS.

*Near the Maplewood Hotel*

Sideboards, desks, tables, chairs, rockers, stools, clocks, mirrors. A good line of old glass and china. Currier & Ives and other old colored prints.

### Spinning Wheel Antique Shop

*In a Quaint Old House  
On a Quaint Old Street*

A four-story reclaimed brick house originally built and inhabited by French Huguenots, now filled with an exceptional collection of glassware, china, hooked rugs, furniture, and minor furnishings, personally selected in New England, the South, and Europe.

KATHERINE SPERRY LALLIE LEE KENNEDY

35 Fayette Street BEACH 1554 BOSTON, MASSACHUSETTS



More  
Mirrors  
added to a  
large collection

*The Old House*

WHITEMARSH, PA., on the BETHLEHEM, PIKE

*Two miles from Philadelphia City Line*

John M. Ash, Jr.

### Pennsylvania Dutch Walnut Corner Cupboard—About 1720



Jacobean paneled front, butterfly shelves, spoon slots, round back, middle drawer, original brass H-hinges, key-latch and beautiful escutcheons. Fine condition.

MANY OTHER GEMS—ORIGINAL AND GENUINE

BENJAMIN FRANKLIN ANTIQUE SHOP

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"The shop that guarantees."

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*Antique Furnishings for City  
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Summer Address

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**In answering advertisements** note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

**Caution:** This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

## WANTED

**LOWESTOFT CHINA:** ship, eagle, Gabriel with horn, state seal, or blue and gold star decoration. Complete service or single pieces. No. 912.

**OPENING LARGE ANTIQUE SHOP** in middle West in June; what have you I can sell? Want furniture, chinaware, old glass, pewter, anything antique. Box 129, Station F., New York.

**BELLFLOWER GLASS** in plates, salts, tumblers, wine glasses, lamps and egg cups. Only perfect pieces. State price. Mrs. GEORGE W. DAVIS, 30 Lancaster Street, Albany, New York.

**STODDARD FLAG FLASK** marked *New Granite Glass Works, Stoddard, N. H.*; also quart Stoddard bottle with eagles or without eagles but lettered *Stoddard and Granite Glass*; also Stoddard bowl, pitcher, or other hollow ware. Send description and price. Will pay best prices. No. 906.

**EARLY PERFUME BOTTLES**, perfect condition only. Write exact description or send on approval. BRYANT N. HALIDAY, 60 East 67th Street, New York City.

**ANTIQUE FURNITURE** made originally for children's use; also old dolls. Send description including measurements, with price, to Box 15, Jaffrey, New Hampshire.

**CUP PLATES AND BOTTLES**, send price and description. GREY MANOR ANTIQUE SHOP, 343 West 1st Street, Dayton, Ohio.

**INDIAN TOMAHAWKS** or tomahawk pipes with brass, iron, or steel blades, in good condition, with handles. Send description. G. OWEN BONAWIT, 28 East 10th Street, New York City.

**THESE CURRIER PRINTS**, small folios: *Snow Bound; Ice Boat Racing; Partridge Shooting*, 1855; *Water Rail Shooting* 1855. Also lamps with colored bowls. JAMES J. O'HANLON, 1920 Holland Avenue, Utica, New York.

**OLD SILVER SPOONS** and other old silver. Either write full description or send on approval at my expense. C. G. RUPERT, Wilmington, Delaware.

**CURRIER PRINTS:** Bought, sold, and exchanged. Also marked American pewter, and rare glass wanted. FRANCES EGGLESTON, 42 West Fifth Street, Oswego, New York.

## FOR SALE

**EARLY VISITORS TO WAKEFIELD ANTIQUES**, Boston Post Road, Westport, Connecticut, will be able to select the choicest of the large collection of authentic antiques gathered during the winter.

**ANTIQUE HOOKED RUGS:** Largest collection in Connecticut, at one-half usual retail prices. Authentic American antiques. Personal inspection invited. WAKEFIELD ANTIQUES, Boston Post Road, Westport, Connecticut.

**NOTE THESE DIRECTIONS:** Look for the Round Sign *Boston Post Road*, exactly two miles east of *Westport, Connecticut* Post Office. The Red Shop on the Hill. WAKEFIELD ANTIQUES. Visitors will enjoy this unique shop and its larger varied collection of Genuine Antiques.

**ANTIQUES THAT ARE ANTIQUES**, Miss JENNIE M. WISE, Seven Elms, 40 Church Street, Greenfield, Massachusetts. Formerly at Hyannis, Cape Cod, and 751 & 379 Boylston Street, Boston.

**PAIR OF WESTWARD HO COMPOTES**, \$28.50; pair of mahogany footstools, Hepplewhite feet, \$20; C. & I. print, *Boston Fire*, \$16; Spanish sampler, \$45. THE OLD COLEY COTTAGE, 23 Dove Street, Albany, New York.

**TERRY CLOCK**, cherry grandfather clock, \$100; 7 fine mahogany bureaus, from \$35 to \$85; mahogany acorn mirror, reeded posts; walnut and gilt mirror; pine corner closet, reeded pilaster, about 1760, cornice top, glass door, cut-out shelves; 6 other corner closets from \$25 to \$125; 2 stretcher tables, 6 Windsor chairs, and pewter dresser to match. ROY VAIL, Warwick, New York.

**FURNITURE AND CLOCKS**, DAVID HIESTAND'S FARM near Zionsville, Pennsylvania, one mile west of the State Road when going from Philadelphia toward Allentown.

**LANDING OF LAFAYETTE**, 3 perfect pieces, Clews mark: Soup tureen, tureen platter, meat platter. Price, \$300. FALKENBURY, Hillcrest Road, Hartsdale, New York.

**HOOKED RUGS**, assorted sizes and designs, bargains — do your own washing and repairing; two Empire mahogany glass-door secretaries, perfect, \$65-\$75. Photographs. S. KIRK, 277 Dudley Street, Boston, Massachusetts.

**34-INCH CHERRY HIGHBOY** with two drawers, shell inlay; cherry swell-front bureau; birch Governor Winthrop slant-top desk. B. A. BLACK, 100 Summer Avenue, Reading, Massachusetts.

**BEAUTIFUL NAVAJO INDIAN RUGS**, Indian basketry, all tribes; pottery; beadwork and silverwork; Indian collections. Appointment or mail only. J. G. WORTH, 9 East 59th Street, New York City.

**ANTIQUE HOSPITAL**, expert repairing of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. J. PISTON, 576 Lexington Avenue, New York City.

**JETSAM:** Search for precious relics of the past of every description in one of London's old backwaters. JETSAM, 54 Kenway Road, Earl's Court, London, S. W., England.

**CUP PLATES**, Marbles Eagle 242 and 467; amber, dark green, gold, and violin flasks. McMurray's flask and bottle book for sale, with price list, clear pictures easy to find. W. E. McMURRAY, 343 West 1st Street, Dayton, Ohio.

**ITALIAN BRIDAL CHEST**, six drawers, 16th century, beautifully carved posts and drawer pulls; Windsor wagon seat, \$50; curly maple two-drawer stand, square legs, \$40; C. & I. *View on Lake George*, large folio, \$45; three Bohemian glass red bowl lamps, \$20 each; whale oil lamps, tall, \$35 a pair. R. W. TIFFANY, Cambridge, New York.

**JAPANESE HAND-CARVED DESK**, two chairs, and a love seat. Rare and unusual pieces, sold together or separately. Mrs. J. H. RUFFIN, 145 Cliff Avenue, Pelham, New York.

**FIVE PIECES BRETON FURNITURE** personally collected from private houses in France: Ecclesiastical carved dresser, appraised \$675, now \$500; two beautifully carved oak chests, \$475 and \$300, now \$200 and \$150; old carved narrow bench, \$150, now \$100; sideboard, three cupboard, \$350, now \$175. Crating at cost. Photographs supplied on responsible request. Mrs. BELLOWES ROBINSON, 85 Newbury Street, Boston, Massachusetts.

**MAHOGANY SLEIGH BED**, \$85; early oak Hepplewhite-type card table, \$75; half ship model, framed, \$75; pine dough trough, \$35; *Through to the Pacific*, C. & I., small, \$35; walnut spider-leg candle stand, \$15; cherry one-drawer stand, \$6.00; pine blanket chest, no drawer, \$5.00; majolica water pitcher, \$3.00; several fine steel engravings, \$.75 and \$1.00 each. LOG CABIN ANTIQUES, Dundee, New York.

**AMERICAN PEWTER:** Porringer, 4 1/2 inches, marked I. G., \$50; bowl, 7 inches, marked T. D. B., eagle, \$35; covered pitcher, 10 1/2 inches, Boardman lion mark, \$250; teapots and lamps, marked, at \$25 each. THE COTTAGE ANTIQUE SHOP, 89 Cutter Mill Road, Great Neck, Long Island, New York.

**DEPENDABLE ANTIQUES:** Including furniture, glass, china, silver, brass, pewter, iron; rugs, shawls, hand-woven and embroidered articles. H. ANNIS SLAFTER, 15 South Street, Belmont, New York. Southern Tier, Liberty Highway, Route Seventeen.

**HEPPLEWHITE TABLE:** Solid San Domingo mahogany, in three parts with round ends, 49 inches wide, 9 feet 9 inches long, center unit 5 feet 8 inches, with two drop leaves, beaded apron, fourteen legs. Price, \$400. A. F. AHLBERG & SONS, 533 Middletown Avenue, New Haven, Connecticut.

**GLASS SWAN SALT;** glass and china cup plates; Franklin mugs; Pennsylvania plaster animals; brass ladles; drop-leaf tables in cherry and walnut; pine corner cupboard. NORA LANDIS, 354 East Poplar Street, York, Pennsylvania.

**ANTIQUE PICTURE NAILS** with white, blue, green, and yellow crystal star centers. The kind that grandfather used. \$3.00 per dozen. WILLIAM VAN RENNELAER ABDILL, Titusville, New Jersey.

**ANTIQUE JEWELRY**, distinctive and smart, guaranteed pieces. For particulars address Box 4035, Philadelphia, Pennsylvania.

**CUP PLATES:** Amber glass *Log Cabin, Barrel and Tree*, \$12; large head *Henry Clay* (hair scratch, does not mar), \$40; deep blue, \$8.00. EMERSON, 14 South 39th Street, Philadelphia, Pennsylvania.

**MAHOGANY TABLE-DESK;** armchairs; rockers; sofas; curly maple and walnut chairs; drop-leaf tables; spool stands; blanket chests; melodeon; chests of drawers; rocking settles; post beds; cottage and day beds; Currier prints. Photographs, list. B. H. AMES, Johnsonburg, New York.

**ROSEWOOD STAND;** cherry stretcher table; Ontario Lake Scenery, Siam, Medina in light blue; one Syntax cup and saucer. E. O. SIMMONS, 529 S. Court Street, C. C. C. Highway, Medina, Ohio.



**SWELL-FRONT CHEST OF DRAWERS;** settees; tilt-top tables; cup plates; tallow candles; drop-leaf tables; Windsor chairs; four-poster canopy-top bed; either in the rough or finished. Write for prices and photographs. **MARSHALL GEARHART**, Vicksburg, Union County, Pennsylvania.

**GENERAL LINE OF ANTIQUES:** Unrestored mahogany and walnut furniture; vases; lamps; mirrors; various other interesting pieces to select from. Appointment only. Telephone Carrick 1270. 1706 Library Road, Pittsburgh, Pennsylvania.

**LARGE COLLECTION** of early American glass, principally three-mold, suitable for daily use; a few collectors pieces including cup plates; some other small antiques. **JULIA T. DARLINGTON**, **LINDA H. HAINES**, 326 North Church Street, West Chester, Pennsylvania. Telephone 1511.

**DARK BLUE SANDWICH SUGAR BOWL** and cup plates. Pittsburg boat salt, bird salts; goblets; historical platters; stenciled porch settees and chairs; rose-back chairs in sets and singles; curly maple bed, stands and cupboard; sampler 1812; brass hearth pieces and bed warmers; solid brass mortar with glass pestle; painted bride box. **CRAWFORD STUDIOS**, Richmond, Indiana.

**LANDING OF GENERAL LAFAYETTE** vegetable dish by Clews, rich blue, height 3 inches, length 11 inches, \$75; six Lowestoft cups and saucers, pink, blue, and gold decorations, \$125; hutch table, refinished, \$90; wooden Indian weather vane, original condition, \$150; Wistarburg aquamarine pitcher, height 6 inches, spiral-ribbed globular body, high beaker neck, crimped handle, fire crack at base of handles, \$65. **MARTHA MORGAN**, 847 Lexington Avenue, New York City.

**OLD COLORED GLASS PRISMS;** blue glass lamps; blue plates; colored and white Sandwich glass; old brass handles; old paper weights; cream color silk embroidered shawl; Godey prints. No. 913.

**FIVE DOLLARS EACH** for charming old silhouettes in the real old papier mâché frames is not dear, is it? Samplers over a hundred years old at the same price. Chinese Lowestoft teapots, perfect, at \$10; pink lustre; pewter; sporting prints; furniture — all at equally low prices at **HIDDEN TREASURE**, 14c Mason's Yard, Duke Street, Piccadilly, London, England.

**BLACKSTONE ANTIQUE SHOP:** Mahogany and walnut secretaries; bureau-secretary; clothes press; serving press; shaving stands; twelve lyre-back chairs; dolphin candlesticks. Box 29, Blackstone, Virginia.

**CHIPPENDALE**, Hepplewhite, and Sheraton-type chests; flasks; early lamps; glassware; pewter; china vases, etc. Priced reasonably, guaranteed genuine. Lists and photographs on request. **GLOSSER & SMITH**, Antiques, Diamond Square, West Williamsport, Pennsylvania.

**OPALESCENT SALT** marked *N. E. Glass Company, Boston*, \$30; Chippendale mirror with eagle, \$60; other very good ones with phoenix, inlay, etc.; nine-inch pewter plates, *Boardman*, each \$15. Write for list. **PRENTICE**, 241 West Water Street, Elmira, New York.

**AMBER SOUTH JERSEY PITCHER;** Stiegel flasks; historical bottles; cup plates; rare pair of Staffordshire whippet dogs; blue china. **THE SPINNING WHEEL ANTIQUE SHOP**, 704 North High Street, Columbus, Ohio.

**CURLY AND PLAIN MAPLE** duck-foot table; cherry field bed with tester, fine turnings; three arm Windsor; marble and white opaque glass. **ETHEL C. REMSEN**, 3 Clark Street, Hudson Falls, New York.

**SALE AT COST:** Entire stock of early American furniture, china, glass, bedspreads, lamps and shades, during May, June and July to make room for a large shipment of French furniture. Nothing shipped on approval. List of furniture with prices sent on request. **OLD FRANCE, INC.**, 150 South Street, Morristown, New Jersey.

**GENUINE SHERATON** slope-top mahogany desk, beautifully inlaid inside and out, old brasses, \$300; Sheraton china press, cherry, inlaid, eight-pane glass doors, beautiful, \$275; Hepplewhite sideboard, walnut, inlaid, old brasses, \$500; many other rare early pieces; Empire sofas, tables, etc. **YE OLDE MAHOGANY SHOPPE**, 1618 Church Street, Nashville, Tennessee.

**DRESDEN CHINA:** Six perfect dinner plates, *Meissen* mark, decoration floral sprays; two barley and hop wine glasses; corrugated silver spiral stems. No. 916.

**WILLIAM PENN'S DINING TABLE**, in museum Independence Hall four years, perfect condition, \$3,000. Complete history, papers, and photograph. No. 915.

**LOWESTOFT**, Rhode Island State coat of arms. Three soup plates, double blue border, blue and gold canopied shield in center containing gold initials *A. S.*, surmounted by small Rhode Island coat of arms in colors. Perfect condition. No. 914.

**BUILT IN EARLY 1700**, Gloucester, Massachusetts — 8 rooms, fireplaces, modern conveniences, one acre of land, well, barn, and beautiful water view — to be sold. **EDITH GARDNER MEISSNER**, 795 Chestnut Street, Waban, Massachusetts.

**WESTERN AND SOUTHERN DEALERS** will find Empire antiques at reasonable prices. Prices and pictures upon request — prompt service. **EDITH GARDNER MEISSNER**, 795 Chestnut Street, Waban, Massachusetts.

**STODDARD FLAG FLASK**, \$50; Flora Temple, \$15; Jenny Lind, \$12; Keene Masonic, \$8.00. **CLYDE C. BROWN**, Franklin, New Hampshire.

**FINE ANTIQUE CIRCASSIAN RUG**, 7' 6" by 4' 5", value, \$1,000, rose predominating. **K. M. OSGOOD**, 238 Elmwood Avenue, Buffalo, New York.

**COLLECTOR GOING ABROAD** wishes to dispose of several pieces of early American furniture and bric-a-brac. List on application. **HENRY B. CULVER**, 149 East 45th Street, New York City.

**OAKEN COFFER**, carved and paneled, 17½ inches by 41¾ inches, antiquity guaranteed, part of private collection. Price, \$125. **MARION DIMOND**, 299 Park Street, Bridgeport, Connecticut.

**ANTIQUES:** Large stock of furniture, original or restored; rush-seated chairs; mirrors; china; glass; samplers; silhouettes; pewter; prints; oil paintings. **G. H. CRAWFORD**, 49 Bridge Street Row, Chester, England.

**VERY FINE FRANKLIN STOVE** at reasonable price. No. 907.

**THREE-SECTION-MOLD MUG** with handle, quilted and sunburst, in proof condition. A rare example. Price, \$185. No. 908.

**LOWESTOFT PLATTER**, 14½ inches by 12½ inches, dark blue armorial pattern; also Currier & Ives *Life of a Sportsman, Camping in the Woods*. No. 909.

**BRASS KNOCKER**, guaranteed original, weather vane; blue Staffordshire china; pair of clear glass lamps taken from an old house near Philadelphia. No. 911.

**SPANISH STRONG BOX** (caja de caudales) of the seventeenth century, oak and wrought iron bands and studs, secret sliding panels, very beautiful piece, a marvel of locksmith's art. Description and photographs. **H. V. GROSCH CO.**, Box 45, San Juan, Porto Rico.

**TRIPLE SET OF MAHOGANY** inlaid Hepplewhite dining tables; walnut gateleg table; seven-spindle, comb-back Windsor chair; mahogany Duncan Phyfe drop-leaf table; unusual twin's high chair — above articles are in the rough. Ball and claw walnut highboy; cabriole-leg tables; desks; chairs; and numerous other bargains in china, glass, prints, quilts, samplers, pewter, and hooked rugs for the discriminating buyer. The largest general line in southern Pennsylvania. Dealers welcome. **STONY BATTER ANTIQUE EXCHANGE, INC.**, North Second Street, Chambersburg, Pennsylvania.

**PRIVATE SALE:** Beginning May 15, 1927, I shall dispose of my household furnishings — modern and antique (family pedigreed) pieces — including many crude and curious articles suitable for furnishing old American houses in pre-Revolutionary War style. Tourists Invited. Donor of Copp Collection to Smithsonian Institution, Washington. **JOHN BRENTON COPP** (Opposite Mystic Library), Mystic, Connecticut.

**MRS. WILLIAM H. BLOUNT** announces the opening of a newly arranged and most attractive Antique Shop showing many quaint things and much old glass. **YE OLDE RED BRICK HOUSE**, West Brookfield, Massachusetts. Opposite the Common.

**OLD PATCHWORK QUILTS:** 5 bed quilts about 100 years old, in perfect condition. Send for full description and prices, which are reasonable. **OSTRANDER**, 18 East 18th Street, New York City.

**WALNUT DESK;** mahogany secretary; walnut trundle bed; small pine stretcher table with drawer; and other pieces. **ESTHER WALKER**, Rose Tree Road, Media, Pennsylvania. Telephone Media 728.

**HEAR YE! HEAR YE!** Last call for the big auction in quaint old York. Monday, May ninth, at **HOWARDS OF YORK**, 1243 East Market Street (on Lincoln Highway), York, Pennsylvania.

**AUNT LYDIA'S ATTIC:** Come and rummage Tuesday, Thursday, or Saturday afternoon or by appointment. **EDITH GARDNER MEISSNER**, 795 Chestnut Street, Waban, Massachusetts. Telephone Center Newton 0691.

**CHOICE MAHOGANY SLEIGH BED;** fine paneled walnut Pennsylvania wardrobe; mahogany Empire sofa-table; late Sheraton bureau, mahogany front. No. 917.

**COLLECTION OF AMERICANA** suitable for small dealer starting business. Complete assortment of glass; china; pewter; furniture; mirrors; rugs; coverlets; etc. No. 919.

**TWO TIP TABLES**, bird cage swivel tops, one cherry, 36 inches, \$110; Lowestoft bowl, animal design, 9 inches, all perfect. No. 910.

**ANTIQUES CAN STILL BE** obtained in Pennsylvania at reasonable prices. Send for my latest list and be convinced. **ARTHUR E. FEEMAN**, R. R. 7, Lebanon, Pennsylvania.

**PAIR OF SHERATON TRANSITION CHAIRS;** high Windsor weaver's stool; Sandwich glass candelabra; 25-inch burled bowl; pierced brass fender. **WILLIAM A. DICK, JR.**, 2015 Penn Avenue, Wilkensburg, Pennsylvania.

**FRANKLIN STOVE**, small, perfect, brass trim, \$50; pair of Flemish-type side chairs, good turnings and carving, \$200; large rosewood sofa, nicely carved, \$250. **H. V. BUTTON**, Waterford, New York.

**BATTERSEA PATCH BOX**, \$25; bell pulls, needlework, beads, \$10; four Bunker Hill cup plates, \$16; six before and after marriage cup plates, \$20; grandfather clock, 8 feet 6 inches; scroll top, brass eagle, finials, \$400; set of 4 bridal buttons, \$8.50; small paper weight, pansy, \$10; glass lamp, blue bowl, white base, \$10. **KERNS ANTIQUE SHOP**, 1002 Pine Street, Philadelphia, Pennsylvania.

**SEVERAL CHOICE CHIPPENDALE** and Queen Anne armchairs; also collection of pewter. Box 108, Norwich, Connecticut.

**ANTIQUE HOMESTEAD**, Orange County, New York. Eleven room house, 4 ancient fireplaces, cranes and Dutch ovens, some flagstone floors and other old-time features on a 214 acre paying farm. Private lake, bass and pickerel fishing. Farmer's cottage and improved farm buildings. Ideal setting and scenery. Concrete roads. Box 121, Westtown, New York.

**OLD SPANISH EARTHEN OIL JAR**, about five feet high and four feet in diameter, unusual antique garden or interior court decoration. No. 918.

**HADLEY TWO-DRAWER CHEST:** fine tavern table; Hitchcock settee, all original; Hitchcock bench, redecorated; American and other pewter, 400 pieces; early books, documents, sheet music. Tell us your wants. **FRANK AND HELEN MAC CARTHY**, Cheshire, Connecticut.

**EARLY AMERICAN ANTIQUES** in cherry, pine, curly maple, and mahogany; cherry chest beautifully inlaid; rare curly maple pieces. **BLUE HOLE ANTIQUE SHOP**, Castalia, near Sandusky, Ohio.

**EARLY AMERICAN POTTERY:** A collection of choice pieces is offered for sale and will be shown by appointment to those seriously interested. Included is a very fine South Amboy crock inscribed and dated 1807. **WILLIAM H. B. COOPER**, 361 Carlton Avenue, Brooklyn, New York.

**LARGE COLLECTION** of antiques of all kinds, including some fine Empire furniture. When you visit Manchester, New Hampshire, call at **SPIROS DOUVLIS ANTIQUE SHOP**, 184 Chestnut Street.

**ONE ENGLISH WALNUT** and one maple high-boy; two maple lowboys; red glass decanter and vases; banjo clock and many other choice antiques. **NEW ENGLAND ANTIQUE SHOP**, Brewer, Maine.

**CHIPPENDALE MIRRORS;** furniture; clocks; china; glass; colored glass; prints; samplers; bottles; lamps; pottery; quilts. Everything original and guaranteed. **Mrs. J. M. SMITH**, Highland Avenue, North Wales, Pennsylvania.

## OLD & RARE BOOKS

*Prints, maps, autographs, pictures, stamps and the like*

Growth of the Clearing House Section of **ANTIQUES** has suggested the advisability of making such subdivisions as would facilitate ready reference. Advertisements of old and rare books, maps, autographs, prints, pictures, stamps, and the like will, therefore henceforth

be segregated in a special department. But the rate for such advertisements will be the same as the Clearing House rate; namely, 15 cents per word; minimum charge of \$3.00. Advertisements must be paid for when submitted.

### WANTED

**CURRIER PRINTS OF PRESIDENTS** John Adams and John Quincy Adams, framed or unframed. State condition and price of either or both. **H. W. HARTMAN**, Lancaster, Pennsylvania.

**I WILL BUY OLD PAMPHLETS**, broadsides, pictures, books, letters, stamps. Send for free booklet of items wanted. **G. A. JACKSON**, 20 Pemberton Square, Boston, Massachusetts.

**PAMPHLETS AND BOOKS** relating to Indians, California, western states, the American Revolution, travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted. Cash by return mail. **CHARLES F. HEARTMAN**, Metuchen, New Jersey.

**COLLECTOR WANTS** old U. S. A. and Confederate stamps for private collection, especially letters. **JAMES HARDY**, 4811 Kenwood Avenue, Chicago, Illinois.

**STAMPS:** Highest prices paid for United States, Confederate, and foreign stamps on original envelopes. I purchase either single copies of rare stamps or large accumulations or wholesale lots. **F. E. ATWOOD**, 683 Atlantic Avenue, Boston, Massachusetts.

### FOR SALE

**FOR GENUINE BAXTER** and Le Blond prints, consult **C. SPEAKE**, 19 Balham Park Road, London, S. W. 12, England. All prints sold guaranteed genuine. Lowest prices, lists free.

**CURRIER VALUES.** Why guess? Get standard quotations, 25 cents each picture. Send description and stamped envelope. **ERNEST COUNTRYMAN**, 1450 S. State Street, Syracuse, New York.

**N. CURRIER PRINT**, *Wild Duck Shooting*, dated 1854, in perfect condition. **Mrs. M. S. SWEET**, Box 91, Minden, Nevada.

**CURRIER & IVES** *Winter Morning* 1861, medium, *Winter Morning in the Country* 1873, small, *Holy Cross Abbey on the Luir*, small, *Wild Duck Shooting on the Wing* 1870, small, rare. Best offers. **WALDO LUICK**, Ann Arbor, Michigan.

**EXTRA COPIES OF ANTIQUES**, make me an offer. For 1923: April, July, September, October, December. For 1924: Complete except January. For 1925: Complete except July and November. For 1926: Complete except April, May, June, October. **Mrs. DALLAS SCARBOROUGH**, Box 608, Abilene, Texas.

**TO COLLECTORS OF ANTIQUES:** I have an old daguerreotype, *Death-mask of Napoleon*. Only two in existence. Worth \$1,000. Will sacrifice. **J. B.**, Box 37, Cedar Key, Florida.

**AUTOGRAPHS OF FAMOUS PEOPLE** bought and sold. Free weekly lists on request. **ADELINE ROBERTS**, 51 West 49th Street, New York City.

## COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance.

Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked \* will be found in the display column.

### CONNECTICUT

**\*DARIEN:** Mr. and Mrs. **RALPH RANDOLPH ADAMS**, 390 Post Road.

**GREENWICH:** **THE SPINNING WHEEL SHOP**, Mr. and Mrs. **DOWNING**, Old Post Road and Maher Avenue.

#### NEW HAVEN:

**MALLORY'S ANTIQUE SHOP**, 1125 Chapel Street.

**\*THE SUNRISE SHOP**, 148 York Street.

#### NEW LONDON:

**\*THE SNUG HARBOR ANTIQUE SHOP**, 425 Main Street.

**THOMAS T. WETMORE**, 447 Bank Street.

**\*PLAINVILLE:** **MORRIS BERRY**, 80 E. Main Street.

**RIDGEFIELD:** **THE NOOK**, Norwalk Road.

**\*SOUND BEACH:** **D. A. BERNSTEIN**, Adams Corner Post Road.

**WESTPORT:** **WAKEFIELD ANTIQUES**, Boston Post Road. Antiques and historical Americana.

**\*WEST HAVEN:** **MARIE GOUIN ARMSTRONG**, 277 Elm Street.

### ILLINOIS

#### CHICAGO:

**\*LAWRENCE HYAMS & COMPANY**, 643 South Wabash Avenue.

**\*BENJAMIN K. SMITH**, 77 West Washington Street. Appraiser.

**DECATUR:** **RAINEY FARM ANTIQUES**, Mrs. **JOHN C. RAINEY**, Bloomington Road. General line.

**\*GLENCOE:** **FAIR OAKS**, 615 Greenleaf Avenue.

### IOWA

**OTTUMWA:** **ANTIQUe SHOP**, Mrs. **D. C. BROCKMAN**, 132 West Fifth Street.

### MAINE

**BANGOR:** **THE THREE GABLES**, 204 Broadway.

**BREWER:** **NEW ENGLAND ANTIQUE SHOP**, 24 State Street.

**\*OGUNQUIT:** **SHOP OF THE TWO YOUNG MEN**.

**PORTLAND:** **CLARENCE H. ALLEN**, 338 Cumberland Avenue. General line.

#### ROCKLAND:

**\*COBB-DAVIS, INC.**

**\*DAVID RUBENSTEIN**, 63 Park Street.

**\*WALDBORO:** **WARREN WESTON CREAMER**.

### MARYLAND

**\*BALTIMORE:** **THE OLD WALLPAPER HOUSE**, 15 West Franklin Street. Reproduction of old wallpaper.

### MASSACHUSETTS

**\*ACCORD:** **QUEEN ANNE COTTAGE**, **KATRINA KIPPER**.

**\*AUBURNDALE:** **WAYSIDE ANTIQUE SHOP**, 2078 Commonwealth Avenue.

#### BOSTON:

**\*NORMAN R. ADAMS**, 136 Charles Street.

**\*BOSTON ANTIQUE SHOP**, 59 Beacon Street.

**\*LEON DAVID**, 80 Charles Street.

**\*A. L. FIRMIN**, 34 Portland Street. Reproduction of old brasses.

**\*HENRY J. FITZGERALD**, 81 Charles Street.

**\*FLAYDERMAN & KAUFMAN**, 68 Charles Street.

**\*GEORGE C. GEBELIN**, 79 Chestnut Street. Old silver.

**\*MARTIN HEILIGMANN & SONS**, 228 Columbus Avenue. Restoring and Repairing.

**\*HICKS GALLERY**, 18 Fayette Street.

**\*KING HOOPER SHOP**, 73 Chestnut Street.

**\*E. C. HOWE**, 73 Newbury Street.

**\*JORDAN MARSH CO.**, Washington Street.

**\*LOUIS JOSEPH**, 381 Boylston Street.

**\*THE LANCASTER ANTIQUE SHOP**, 25 Fayette Street.

**\*A. LUALDI, INC.**, 11-13 Newbury Street.

**\*WILLIAM K. MACKEY CO.**, 7 Bosworth Street. Auctioneers and Appraisers.

**\*NEW ENGLAND SALES ASSOCIATION, INC.**, 222 State Street. Hooked rugs.

**\*OLD ENGLISH GALLERY**, 88 Chestnut Street.

**\*OX BOW ANTIQUE SHOP**, 130 Charles Street.

**\*THE PEASANT SHOP**, 81 Charles Street.

**\*I. SACK**, 85 Charles Street.

**\*SHREVE, CRUMP & LOW**, 147 Tremont Street.

**\*SPINNING WHEEL ANTIQUE SHOP**, 35 Fayette Street.

**\*H. STONE'S ANTIQUE SHOP**, 138 Charles Street.

**\*THOMAS & DAWSON**, 39 Fayette Street.

**\*TORREY, BRIGHT & CAPEN COMPANY**, 43 Newbury Street. Hooked rugs.

**\*ROBERT C. VOSE GALLERIES**, 559 Boylston Street.

**\*YACOBIAN BROTHERS**, 280 Dartmouth Street. Hooked rug repairing.

**\*BROOKLINE:** **H. SACKS & SONS**, 62-64 Harvard Street.

#### CAMBRIDGE:

**\*THE BULLSEYE SHOP**, 54 Church Street.



HARRIET WELLES CAPRON, 25 Avon Street.  
General line.

\*WORCESTER BROS., 23 Brattle Street.

\*CHATHAM: THE TREASURE SHOP, HELEN TRAYES.

\*CONCORD: THE CHEST, Lexington Road.

DEDDHAM: LOUISE L. DEAN, 293 Walnut Street.

\*EAST GLOUCESTER: WAYSIDE ANTIQUE SHOP, 262 East Main Street.

\*EAST SANDWICH: EUGENIE HATCH, Twin Gables.

\*EAST TAUNTON: ED WHITNEY, The Maples, 1150 Middleboro Avenue.

\*EAST WAREHAM: W. W. BENNETT, Twin Gateway.

FITCHBURG: THE ANTIQUE SHOP, 682 Main Street.

\*GARDNER: COLONIAL RUSH SEAT COMPANY, 226 Main Street. Rush seating.

GLOUCESTER:

LITTLE RIVER ANTIQUE SHOP, ANNIE L. WOODSIDE, Woodward Avenue.

\*F. C. POOLE, Bond's Hill.

HAVERHILL:

\*J. RAYMOND BLINN, 18 Locust Street.

\*W. B. SPAULDING, 17 Walnut Street.

HYANNIS:

\*H. STONE'S ANTIQUE SHOP.

\*THE TREASURE SHOP, HELEN TRAYES.

\*LONGMEADOW: E. C. HALL, 145 Longmeadow Street.

\*LOWELL: FLORA M. BOARDMAN, 107 Clark Road.

\*MANSFIELD: HEARTSIDE ASSOCIATES, INC.

\*MARION: MRS. MARY D. WALKER, Front and Wareham Road.

\*MARSHFIELD: CARESWELL SHOP.

\*MATTAPAN: H. & G. BERKS, 1276 Blue Hill Avenue. Dial painting.

\*MATTAPOISETT: S. ELIZABETH YORK.

\*NEW BEDFORD: THE COLONIAL SHOP, 22-24 North Water Street.

\*NORTHBORO: G. L. TILDEN, State Road.

\*ORLEANS: THE SAMPLER, Monument Road.

PITTSFIELD:

\*MISS LEONORA O'HERRON, 124 South Street.

\*OSWALD'S ANTIQUE SHOP, 11 Linden Street.

\*PLYMOUTH: YE BRADFORD ARMS, 59 Court Street.

\*SOUTH ACTON: THE ACTON ANTIQUE SHOP

SOUTHBRIDGE: M. E. CHENEY, North Woodstock Road.

SOUTH SUDBURY:

\*FULLER & CRANSTON, Old Boston Post Road.

\*GOULDING'S ANTIQUE SHOP.

\*STOCKBRIDGE: THE OLD CORNER HOUSE, Edward Crowninshield.

\*TAUNTON: THE WINTHROP ANTIQUE SHOP, 134 Winthrop Street.

\*WARREN: C. E. COMINS.

WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.

#### MISSOURI

\*KANSAS CITY: CURIOSITY SHOP, 1903 Main Street.

#### NEBRASKA

OMAHA: BADOLLET SHOTWELL, 411 South 38th Street.

#### NEW HAMPSHIRE

\*CENTER SANDWICH: BLANCHARD'S ANTIQUE SHOP.

[CONCORD: HARRY P. HAMMOND, 205 North Main Street.

\*FRANKLIN: WEBSTER PLACE ANTIQUE SHOP.

\*HANCOCK VILLAGE: FULLER HOMESTEAD, HELEN FOWLE.

KEENE: COURT STREET ANTIQUE SHOP, 145 Court Street.

MANCHESTER: SPIROS DOUVLIS, 184 Chestnut Street.

\*PETERBORO: THE WILSON TAVERN SHOP, STEPHEN VAN RENNELAER.

\*PORTSMOUTH: J. L. COLEMAN, 217 Market Street.

#### NEW JERSEY

\*CAMDEN: CAMDEN ANTIQUE SHOP, JAMES F. IANNI, Haddon Avenue and Liberty Street.

\*EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.

FREEHOLD:

\*J. B. KERFOOT.

LILIAN WILKINSON, 6 Lincoln Place.

HADDONFIELD:

\*FRANCES WOLFE CAREY, 38 Haddon Avenue.

\*MARTHA DEHAAS REEVES, 20 Potter Street.

\*HARRINGTON PARK: A. L. CURTIS.

\*HOPEWELL: WILMER MOORE, 18 West Broad Street.

\*LIBERTY CORNER: BERYL DE MOTT.

MONTCLAIR:

\*F. S. CAPOZZI, 337 Bloomfield Avenue.

\*THE PEKING PAILOU, 147 Watchung Avenue.

\*MORRISTOWN: OLD FRANCE, JANE H. SWORDS, 150 South Street.

MOUNT HOLLY: R. W. WILLS, 11 Ridgway St.  
PHALANX, Monmouth County: PHALANX SHOP OF ANTIQUES.

PLAINFIELD:

\*ESTHER CATLIN, 210 West 8th Street. Wholesale.

THORP'S ANTIQUE SHOPPE, 321 West Front Street. General line.

\*PRINCETON: GEORGE BATTEN, 321 Nassau Street.

\*SUMMIT: THE BANDBOX, JOHN M. CURTIS, 320 Springfield Avenue.

\*SHORT HILLS: THE WHALER, Hobart Avenue.

\*TRENTON: SCHUYLER JACKSON, 356 West State Street.

\*WESTFIELD: YE OLD FURNITURE HOME, A. L. MAXWELL, 870 Mountain Avenue.

#### NEW YORK

\*AUBURN: AGNES T. SULLIVAN, 24 Steel Street.  
AVON, Livingston County: ADELE PERRY, 12 Park Place.

BINGHAMTON:

\*L. J. BUCKLEY, 100 Sun Building.

THE JOHNSONS, 69 Main Street.

BROOKLYN:

\*CATHERINE CHASE, 31 Clinton Street.

\*HARRY MARK, 749 Fulton Street.

\*CORTLAND: THE SAMPLER, 53 Prospect Terrace.

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ELMIRA: ANTIQUE STUDIO, MRS. H. D. McLAURY, 414 East Church Street.

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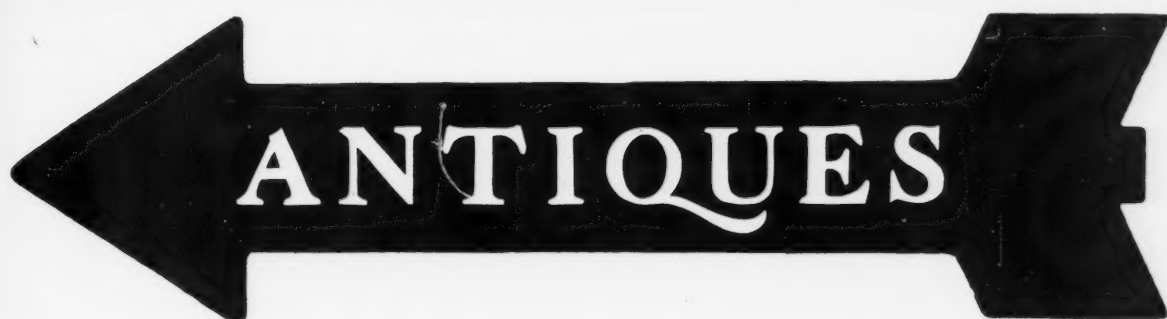
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